RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

A place in the sun

Lit

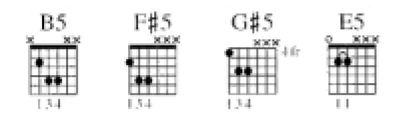


A place in the sun



Four

Written by Jeremy Popoff and A. Jay Popoff
Arranged by Lit



Tune Down 1/2 Step:
(1) = Eb (4) = Db
(2) = Bb (5) = Ab
(3) = Gb (6) = Eb

Intro
Moderately Fast Rock ♩ = 148

E5/B A#5 B5 *play 7 times* E5/B A#5 B5

Verse

B5 F#5 G#5 E5 B5 F#5 G#5 E5 B5 G#5 E5 F#5 B5 G#5 E5 F#5

1. She wakes up lonely. She wakes up lonely. She hangs a picture by the phone. She hangs a picture by the phone.
2. She wakes up lonely. And she telephones me to ask me if I'm coming home. She says, "Will you be coming home?"

* Gtr. 1 (dist.)

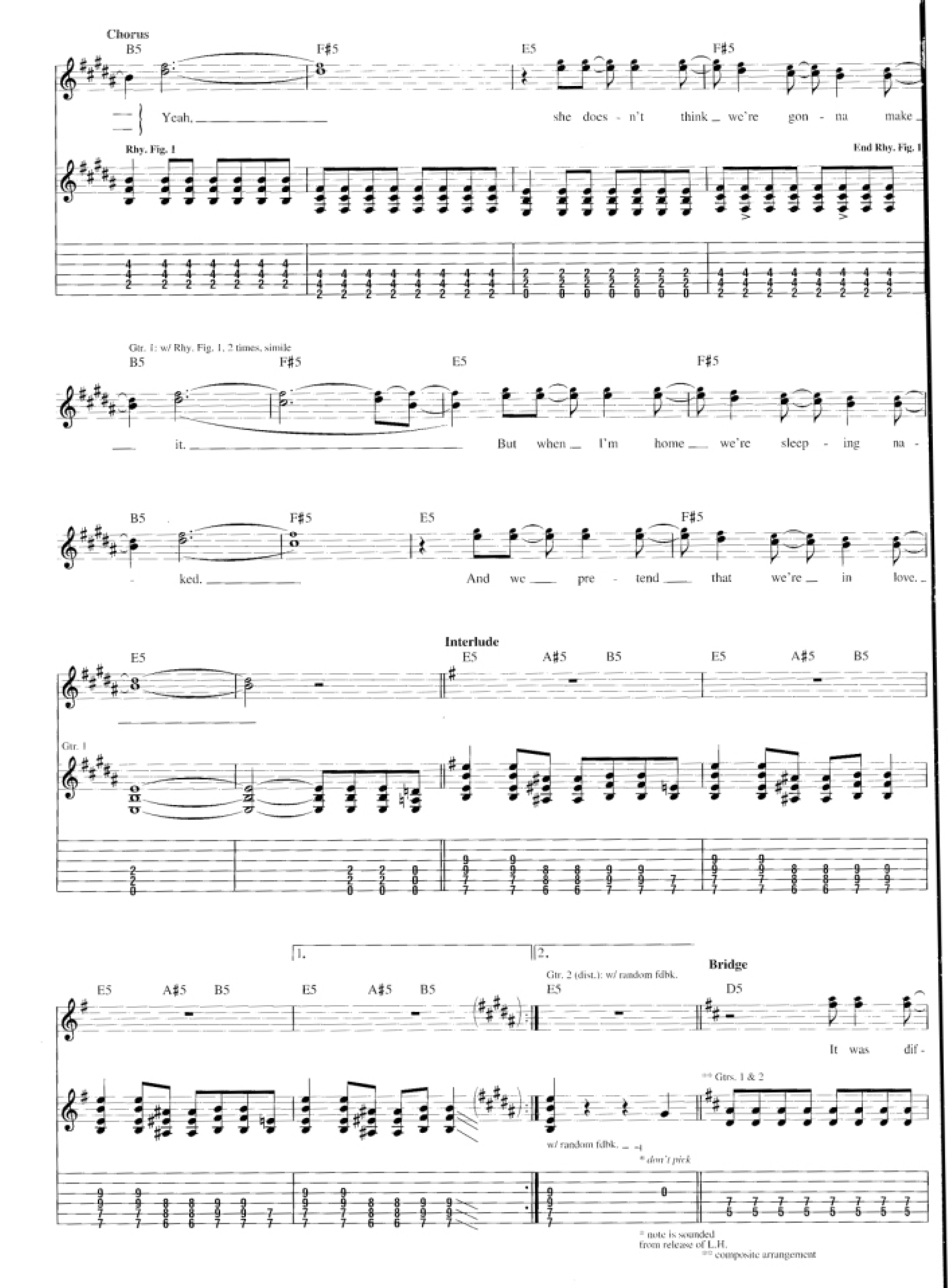
play 7 times

f

simile on repeat

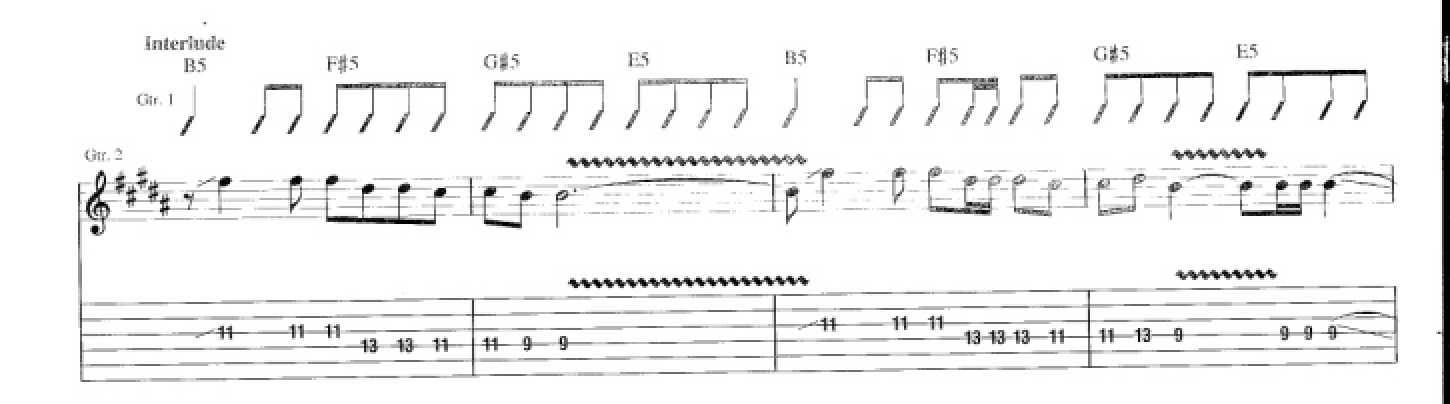
P.M.

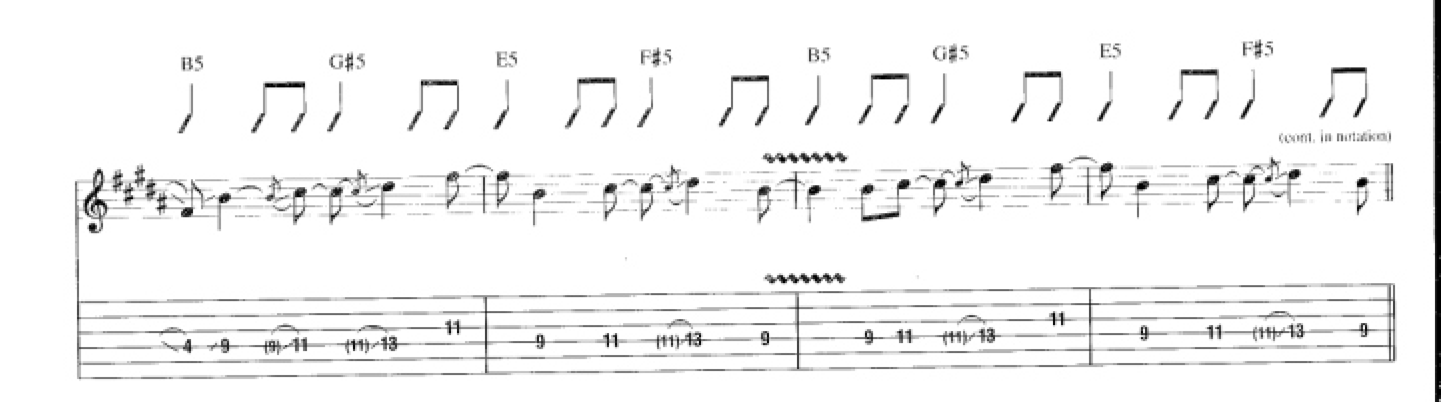
* 5th time, doubled throughout

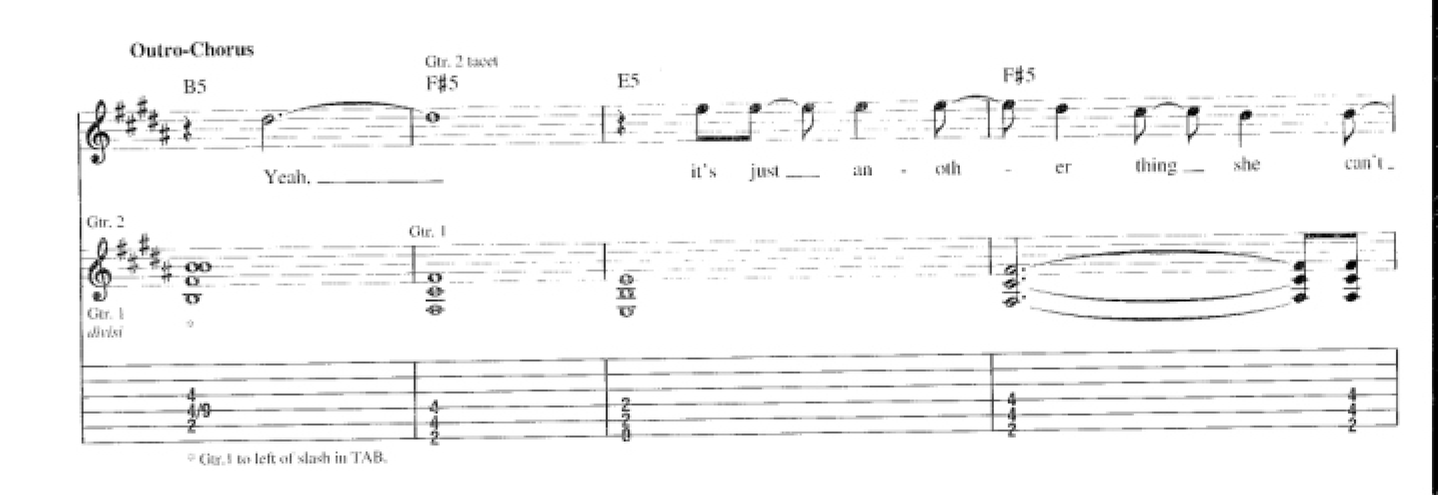

Chorus
B5
F#5
E5
F#5
Yeah,
she does - n't think we're gon - na make
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
B5
F#5
E5
F#5
it.
But when I'm home we're sleep - ing na -
B5
F#5
E5
F#5
ked.
And we pre - tend that we're in love.
E5
Interlude
E5
A#5
B5
E5
A#5
B5
Gtr. 1
E5
A#5
B5
E5
A#5
B5
1.
2.
Gtr. 2 (dist.): w/ random fdbk.
E5
Bridge
D5
It was dif -
** Gtrs. 1 & 2
w/ random fdbk.
* don't pick
* note is sounded from release of L.H.
** composite arrangement

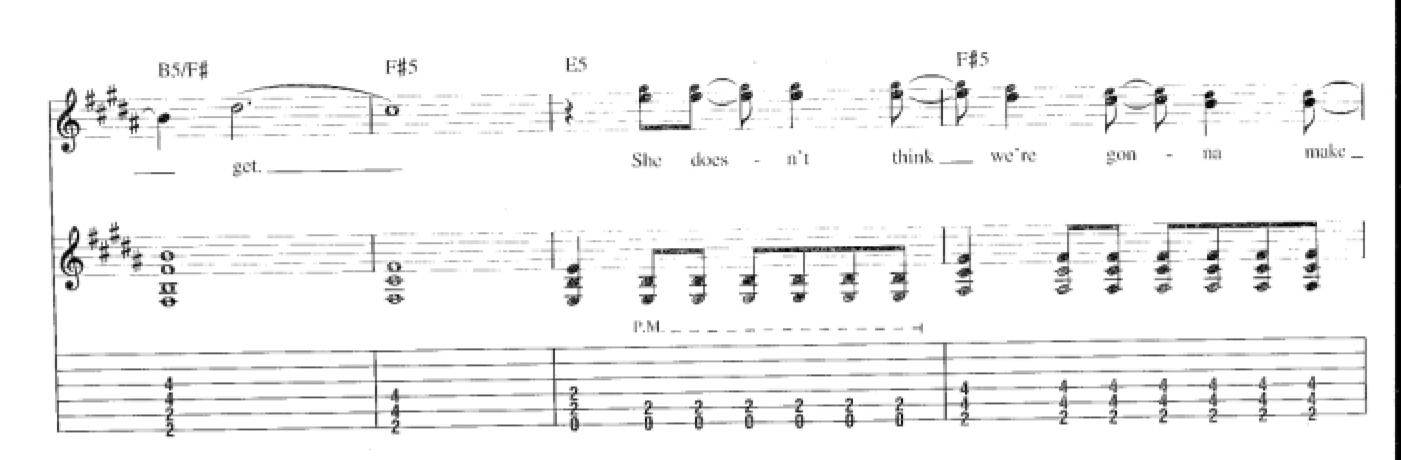


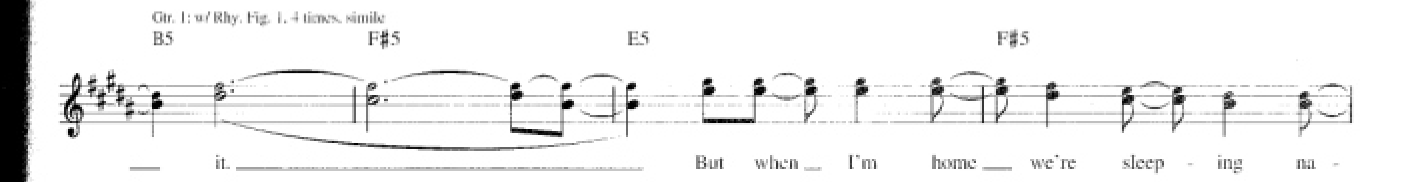
A/C♯ A5 E/G♯ A5 B5 C5
- f'rent when _ we thought _ that we want-ed the _ same thing. _
(Thing. _
D G5 N.C. D5
_)
let ring
Ev - 'ry - thing _
A/C♯ A5 E/G♯ A5 B5
_ was fig - ured out _ and now _ it does - n't make _ much sense. _
C5
(Hey. _)
(Gtr. 1 cont. in slash)

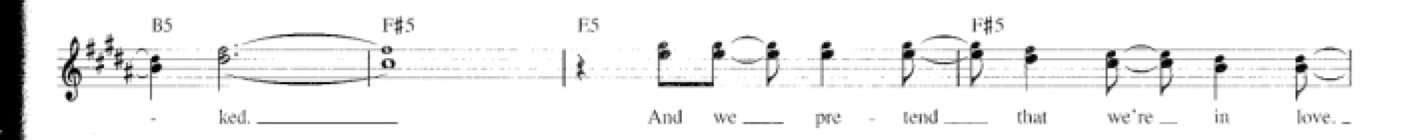

Interlude
B5 F#5 G#5 E5 B5 F#5 G#5 E5
Gtr. 1
Gtr. 2

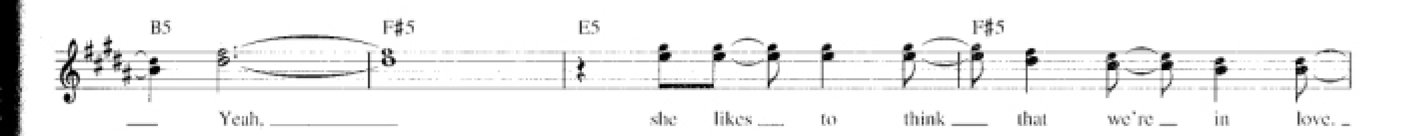

B5 G#5 E5 F#5 B5 G#5 E5 F#5
(cont. in notation)

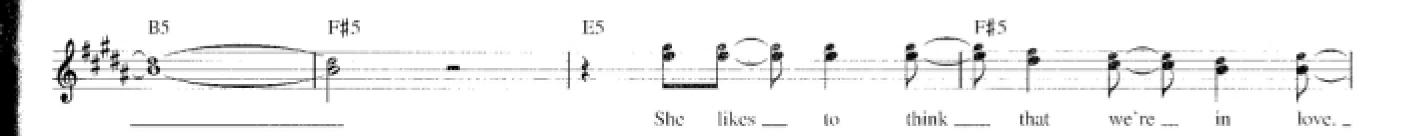

Outro-Chorus
B5
Gtr. 2 tacet
F#5 E5 F#5
Yeah, it's just an - oth - er thing she can't
Gtr. 2
Gtr. 1
Gtr. 1
divisi
* Gtr.1 to left of slash in TAB.


B5/F# F#5 E5 F#5
get. She does - n't think we're gon - na make
P.M.


Gtr. 1: w/ Rhy. Fig. 1, 4 times, simile
B5
F#5
E5
F#5
it.
But when I'm home we're sleep - ing na -


B5
F#5
E5
F#5
- ked.
And we pre - tend that we're in love.

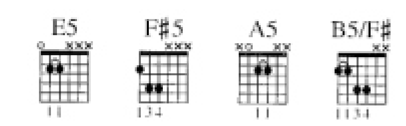

B5
F#5
E5
F#5
Yeah.
she likes to think that we're in love.

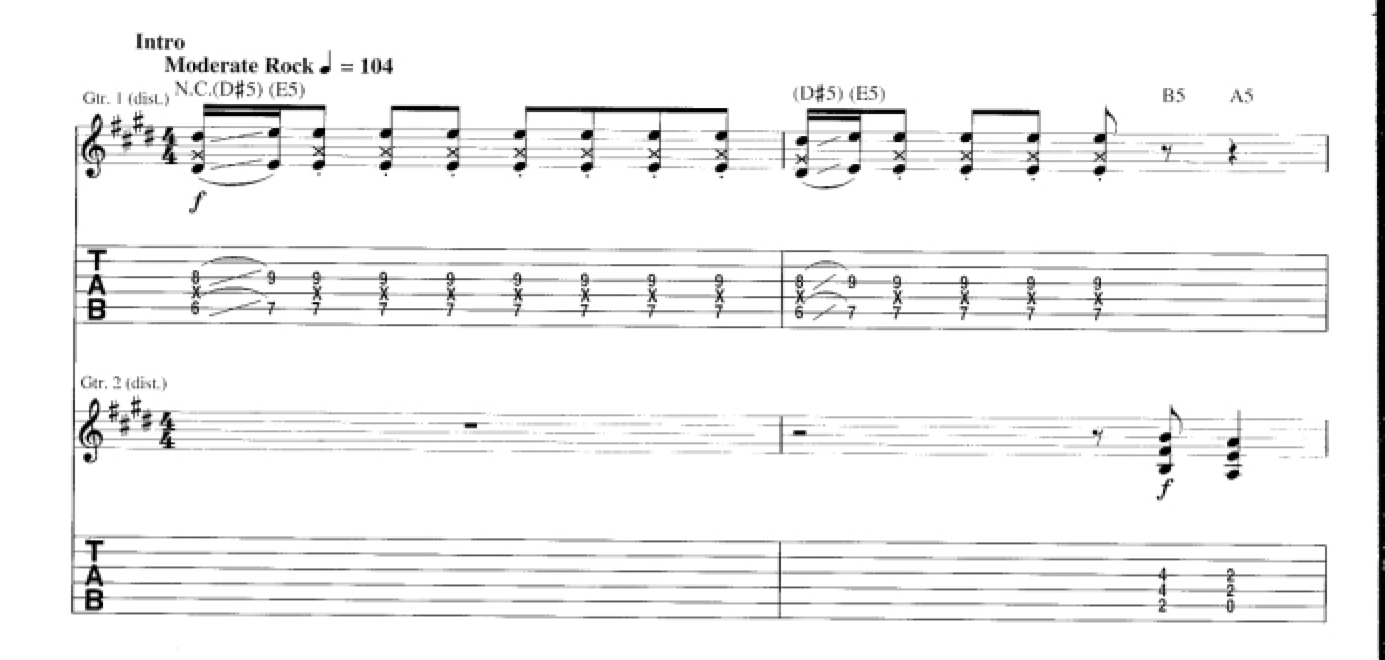

B5
F#5
E5
F#5
She likes to think that we're in love.


Half-Time Feel
E5
Gtr. 1
P.S.

My Own Worst Enemy

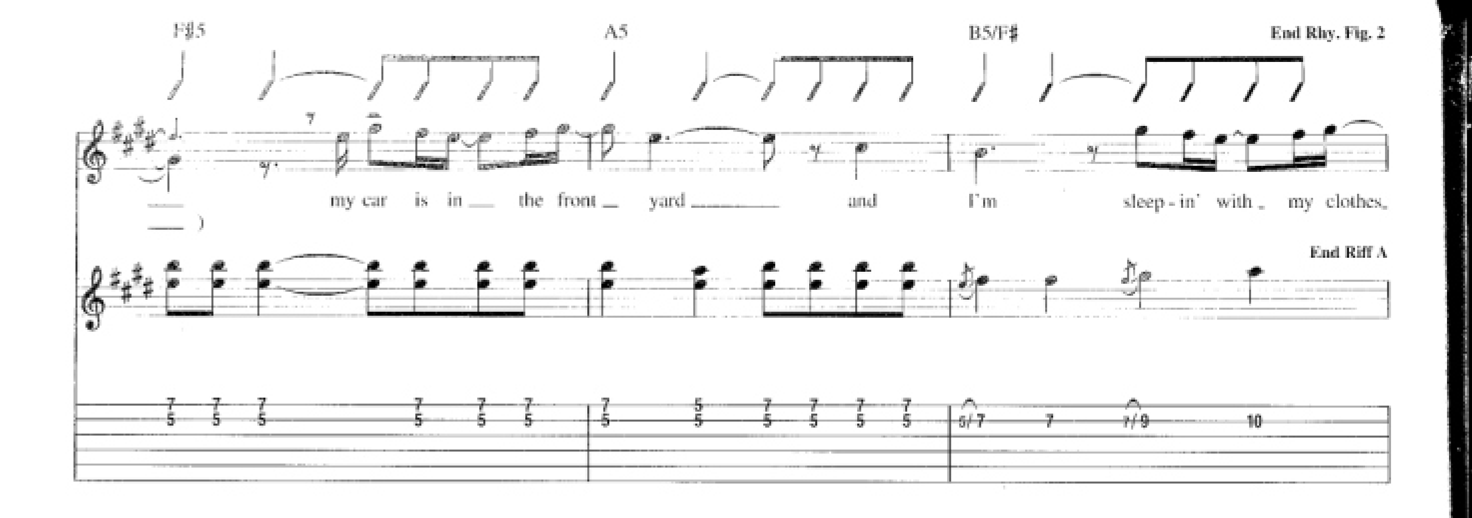
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Arranged by Lit



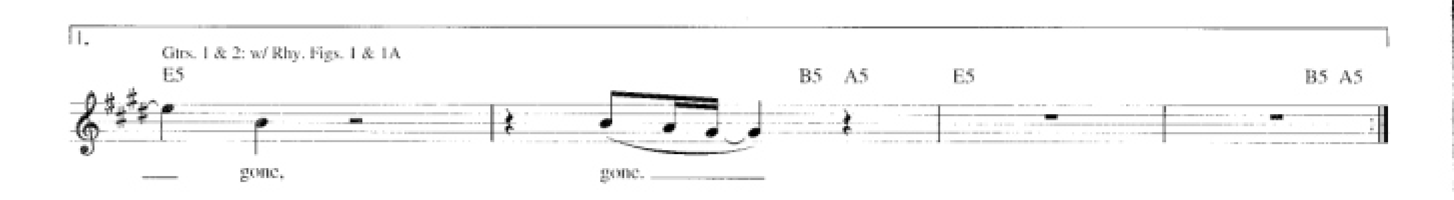





B5 A5 E5 B5 A5
End Rhy. Fig. 1
End Rhy. Fig. 1A
Verse
Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 1A, 1st 2 meas.
E5
B5 A5
1. Can we for - get a - bout the things I said when I was drunk?
2. It's no sur - prise to me, I am my own worst en - e - my.
E5
B5 A5
I did - n't mean to call you that.
'Cause ev - 'ry now and then I kick the liv - in' shit out - ta me.
Gtr. 2
Gtr. 2: w/ Rhy. Fig. 1A
E5
B5 A5
I can't re - mem - ber what was said or what you threw at me.
The smoke a - larm is go - in' off and there's a cig - a - rette
Chorus
Gtr. 1 tacet, 3rd time
E5
B5 A5
E5
Rhy. Fig. 2
Gtr. 2
Please tell me, please tell me
still burn - in'. Please tell me
why
(Why
Gtr. 1
15ma loco
Riff A
*fdbk.
fdbk.
simile on repeats
pitch: E
*Microphonic fdbk., not caused by string vibration.

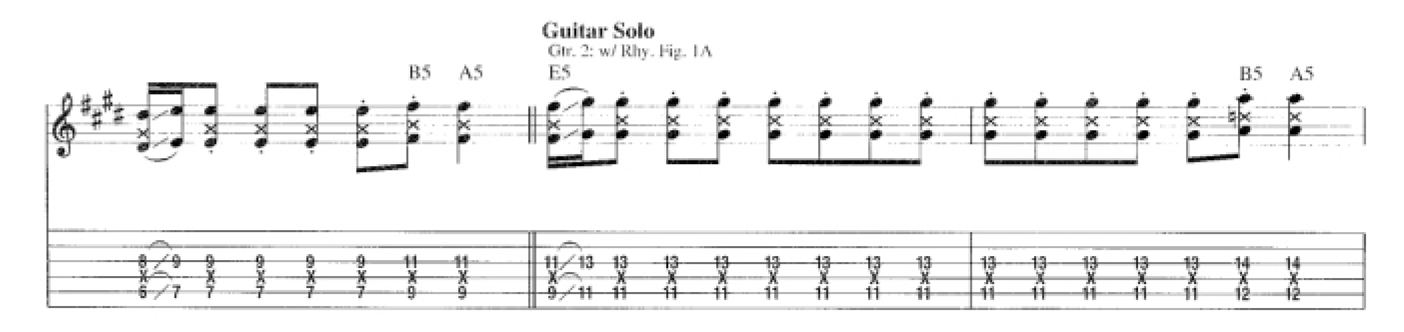

F♯5
A5
B5/F♯
End Rhy. Fig. 2
my car is in the front yard and I'm sleep-in' with my clothes,
End Riff A

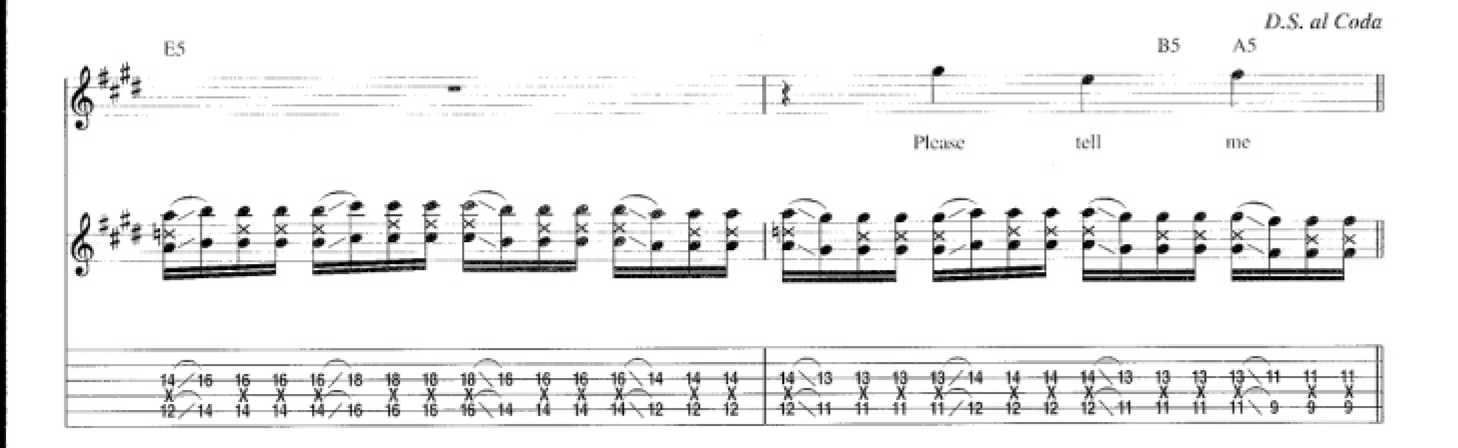

Gtr. 1: w/ Riff A, 1st & 2nd times, simile; tacet 3rd time
Gtr. 2: w/ Rhy. Fig. 2
To Coda
E5
F♯5
A5
B5/F♯
on. I came in through the win - dow last night and you're

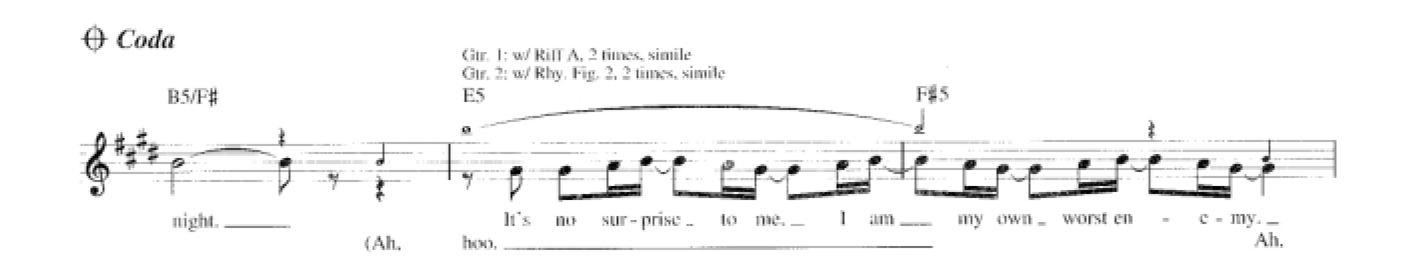

1.
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
E5
B5 A5
E5
B5 A5
gone, gone.

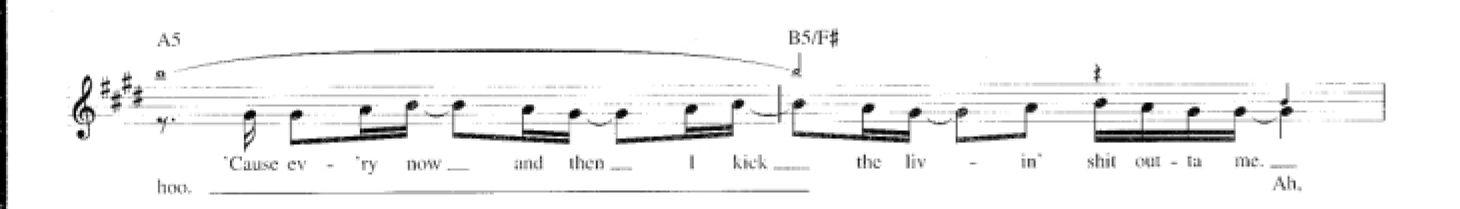

2.
Gtr. 2: w/ Rhy. Fig. 1A
E5
B5 A5
E5
gone, gone.
Gtr. 1

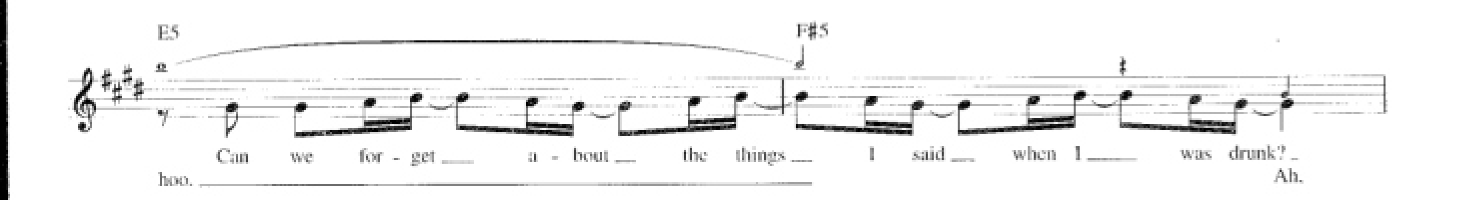
Guitar Solo

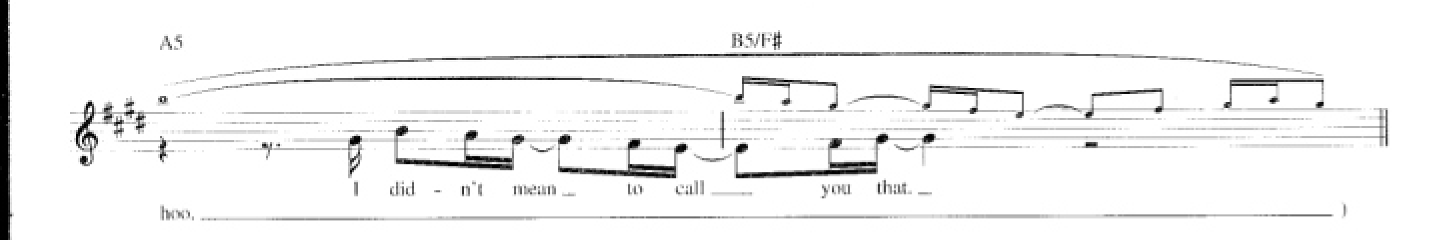

Gtr. 2: w/ Rhy. Fig. 1A
B5 A5
E5
B5 A5


D.S. al Coda
E5
B5
A5
Please tell me
14 16 16 16 16 18 18 18 18 16 16 16 16 14 14 14
12 14 14 14 14 16 16 16 16 14 14 14 14 12 12 12
14 13 13 13 13 14 14 14 14 13 13 13 13 11 11 11
12 11 11 11 11 12 12 12 12 11 11 11 11 9 9 9


Coda
Gtr. 1: w/ Riff A, 2 times, simile
Gtr. 2: w/ Rhy. Fig. 2, 2 times, simile
B5/F#
E5
F#5
night.
It's no sur - prise to me. I am my own worst en - e - my.
(Ah.
hoo.
Ah.


A5
B5/F#
'Cause ev - 'ry now and then I kick the liv - in' shit out - ta me.
hoo.
Ah.

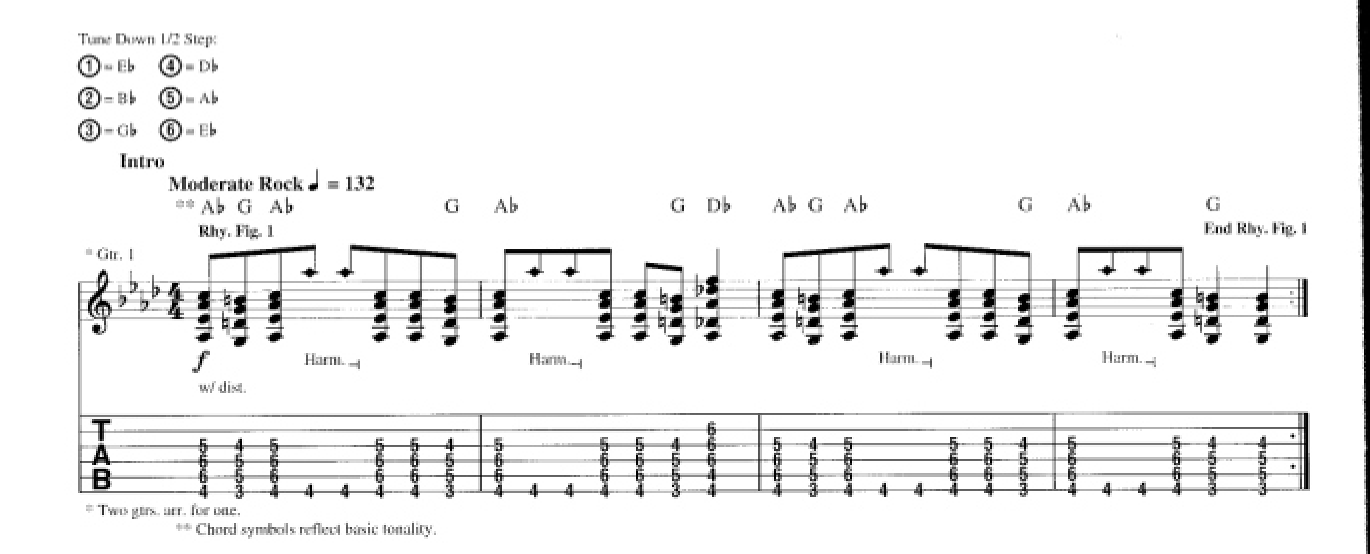

E5
F#5
Can we for - get a - bout the things I said when I was drunk?
hoo.
Ah.


A5
B5/F#
I did - n't mean to call you that.
hoo.)


Outro
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
E5
B5 A5
E5
B5
A5

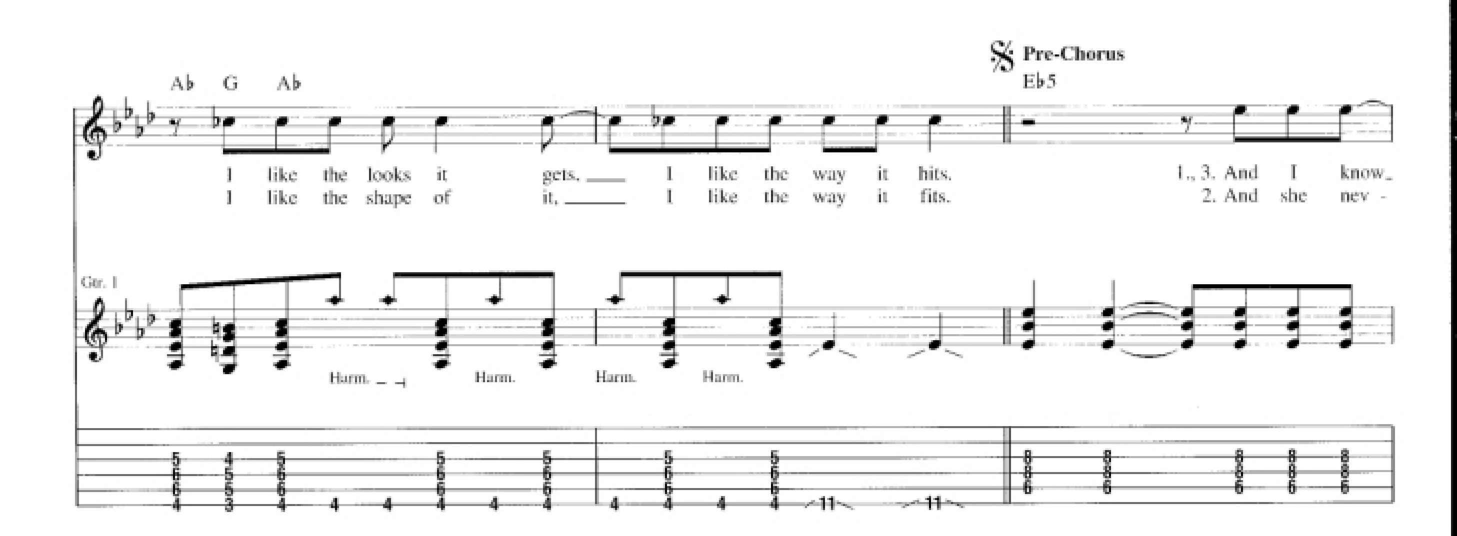
Down

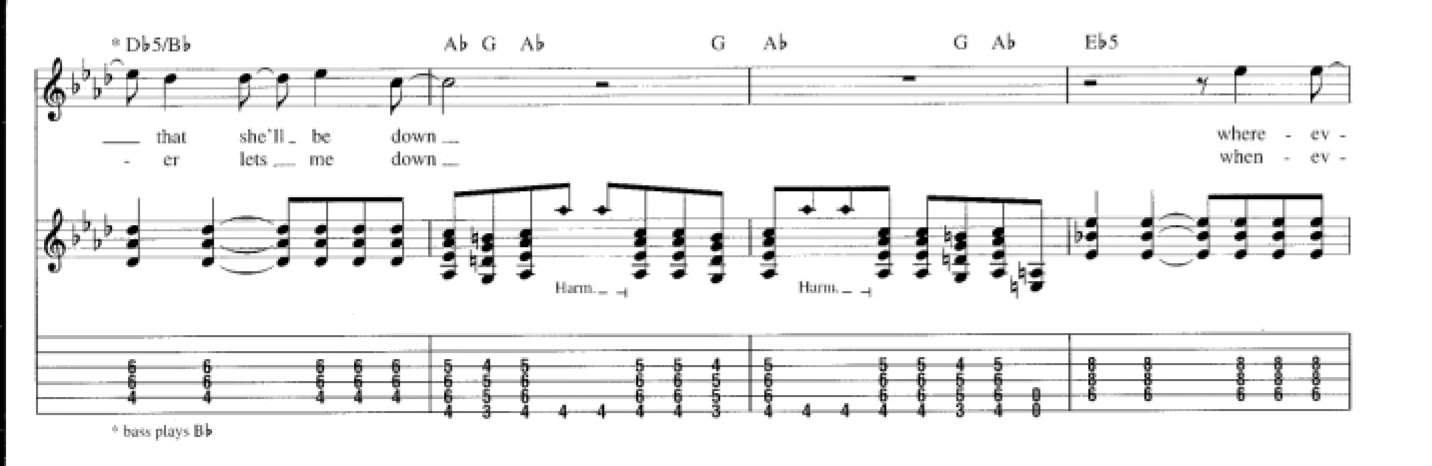
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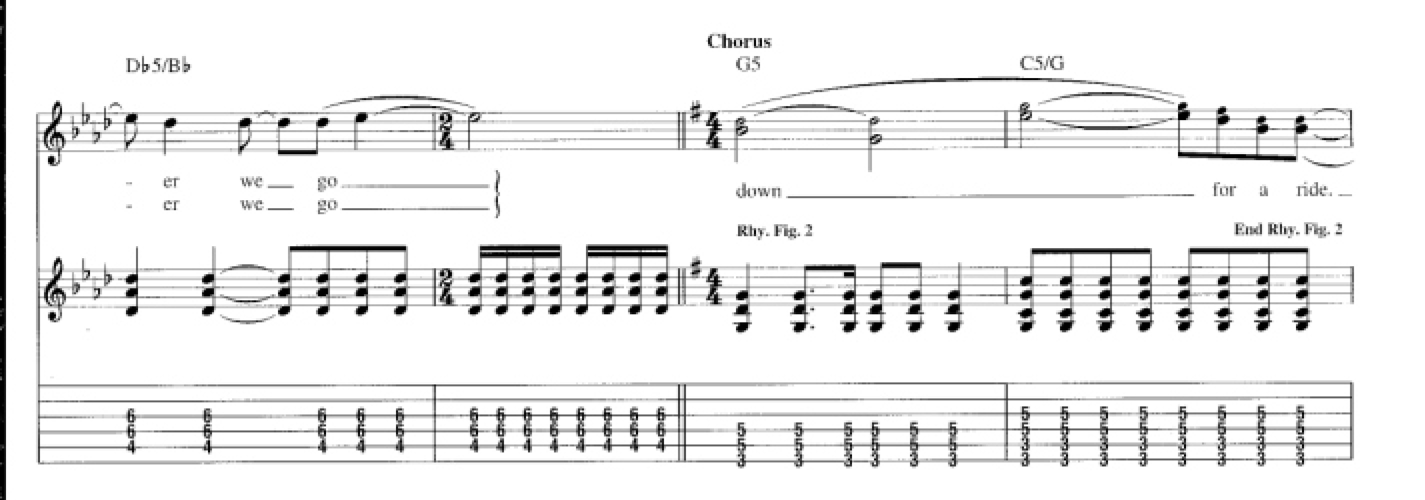






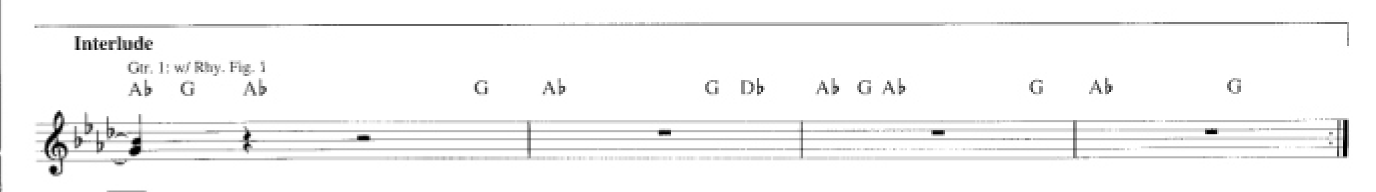



* Db5/Bb
Ab G Ab
G Ab
G Ab
Eb5
that she'll be down
er lets me down
where - ev -
when - ev -
Harm.
Harm.
* bass plays Bb

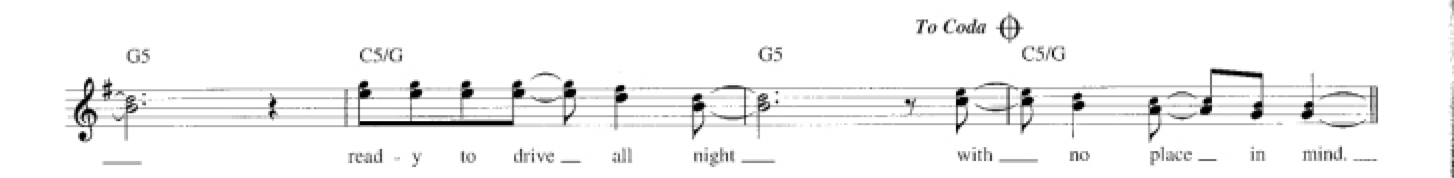

Chorus
Db5/Bb
G5
C5/G
er we go
er we go
down for a ride.
Rhy. Fig. 2
End Rhy. Fig. 2


Gtr. 1: w/ Rhy. Fig. 2, 3 times, 1st time; 7 times, 2nd & 3rd times
G5
C5/G
G5
Read - y to drive all night,


1.
C5/G
G5
C5/G
1. read - y to drive all night with no place in mind.
2., 3. read - y to drive all night. She


Interlude
Gtr. 1: w/ Rhy. Fig. 1
Ab G Ab
G Ab
G Db
Ab G Ab
G Ab
G

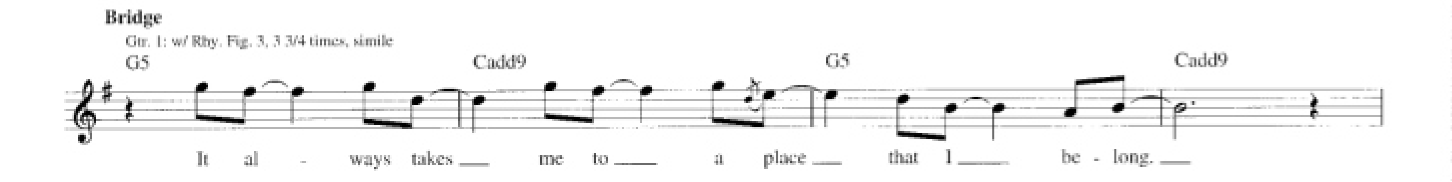




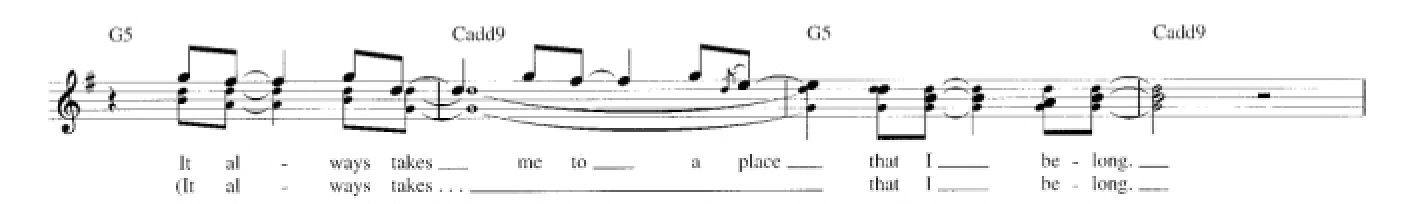
Interlude

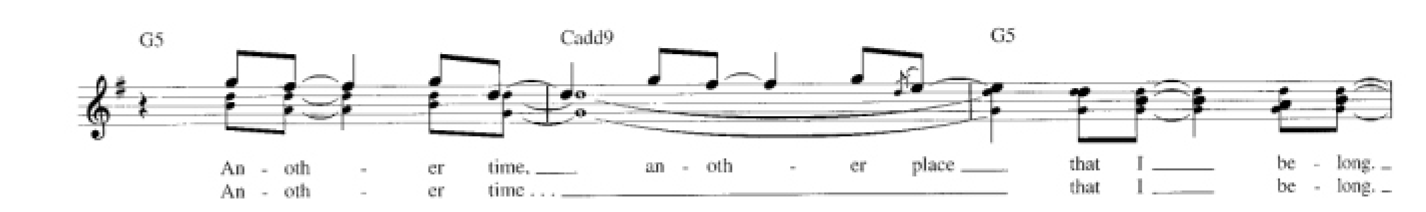


Bridge

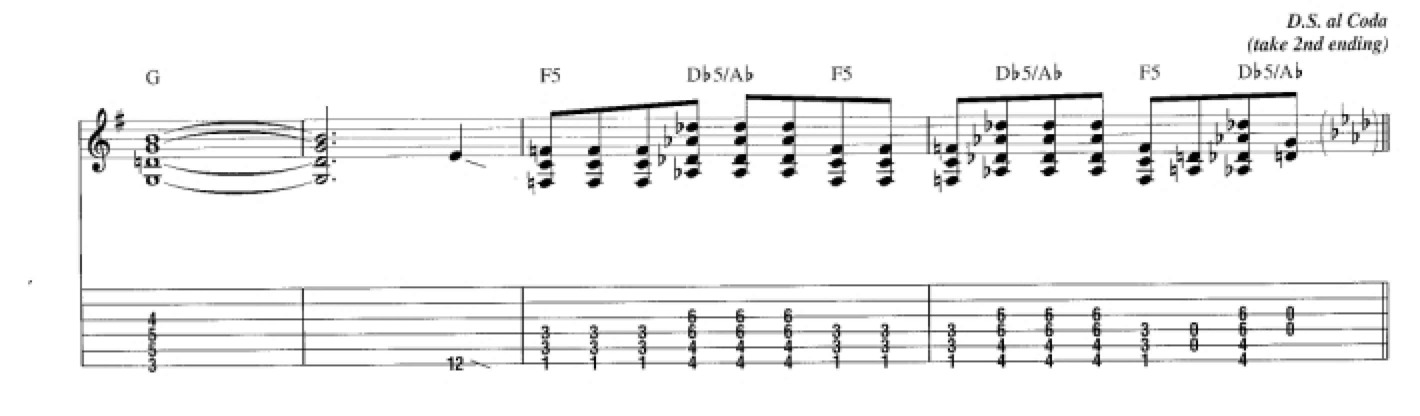


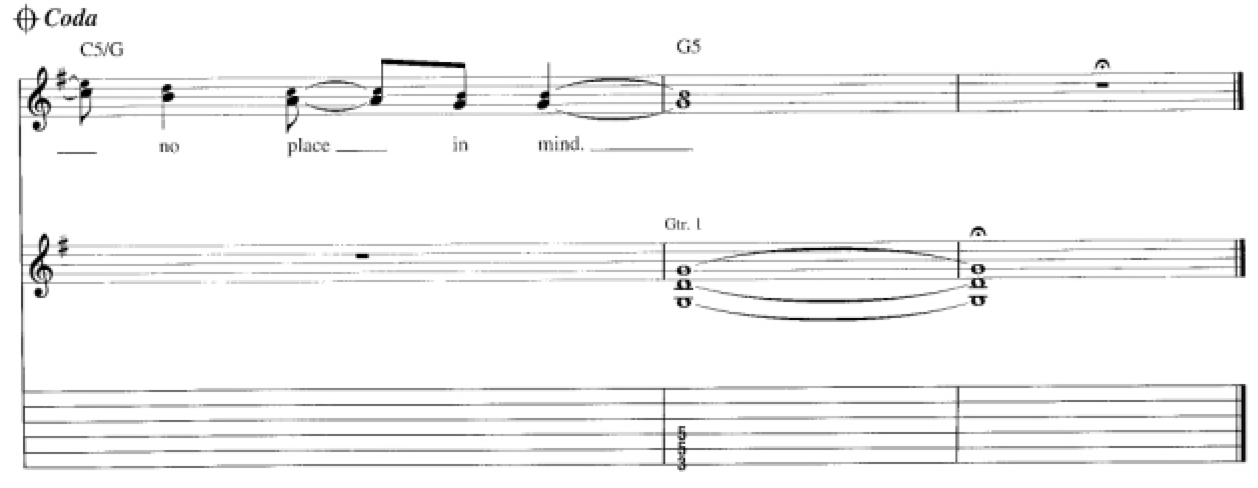





G5
Cadd9
G5
An - oth - er time, an - oth - er place that I be - long.
An - oth - er time . . . that I be - long.

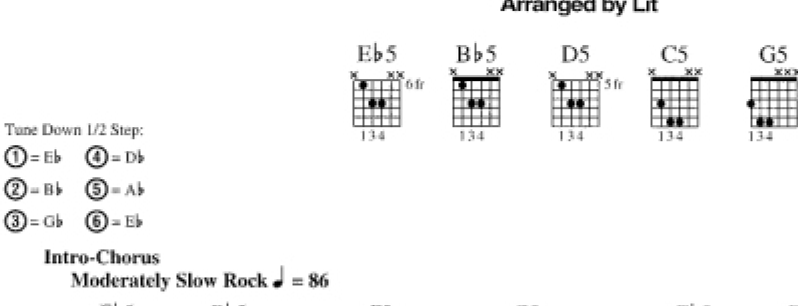

Cadd9
F5
Db5/Ab
F5
Db5/Ab
F5
Db5/Ab
Gtr. 1
w/ dist.


D.S. al Coda
(take 2nd ending)
G
F5
Db5/Ab
F5
Db5/Ab
F5
Db5/Ab


Coda
C5/G
G5
no place in mind.
Gtr. 1

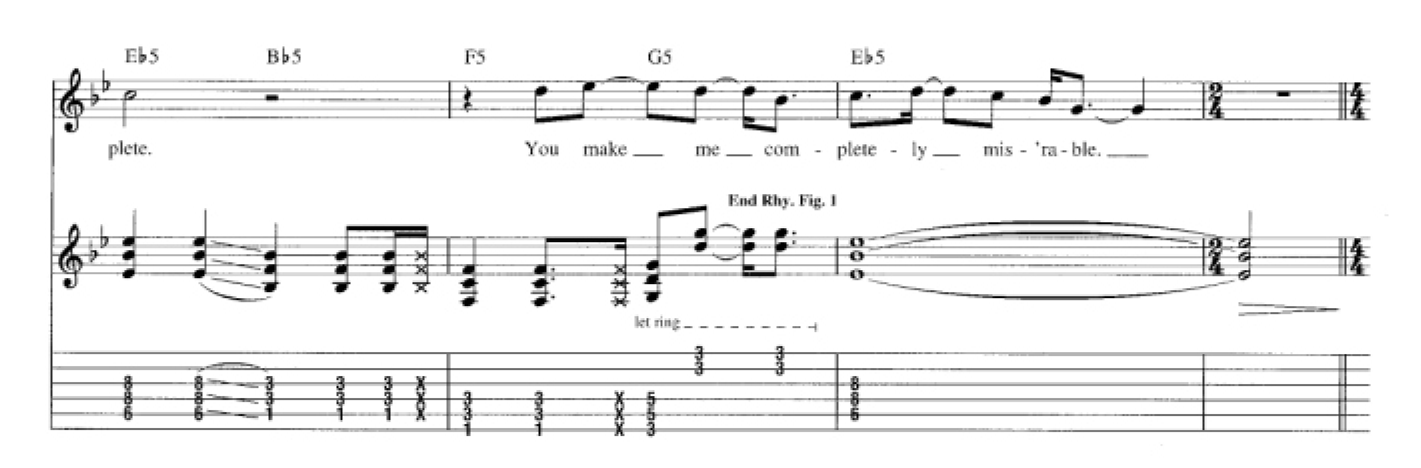
Miserable

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Arranged by Lit

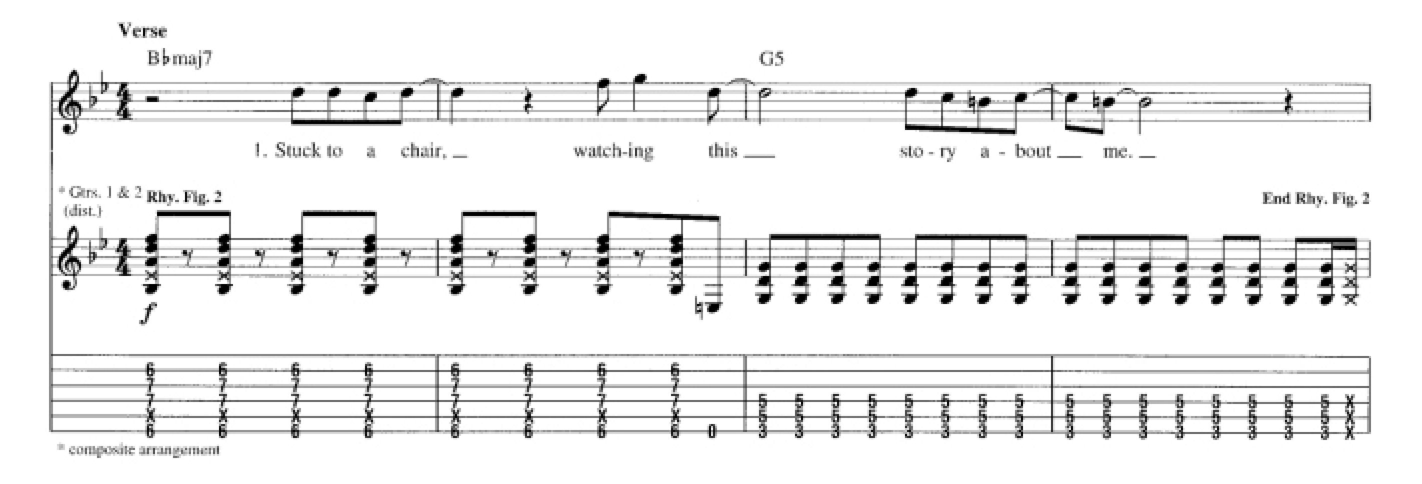


Intro-Chorus
Moderately Slow Rock ♩ = 86





Verse



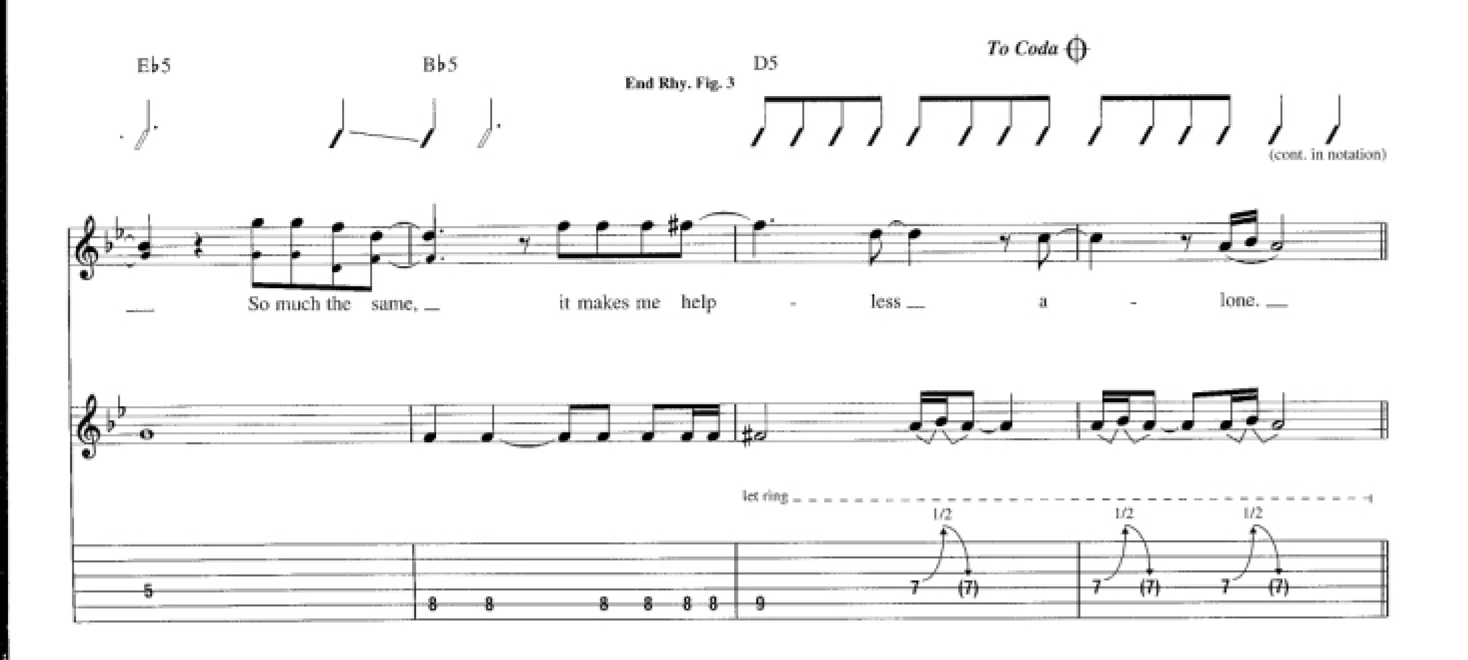
* composite arrangement

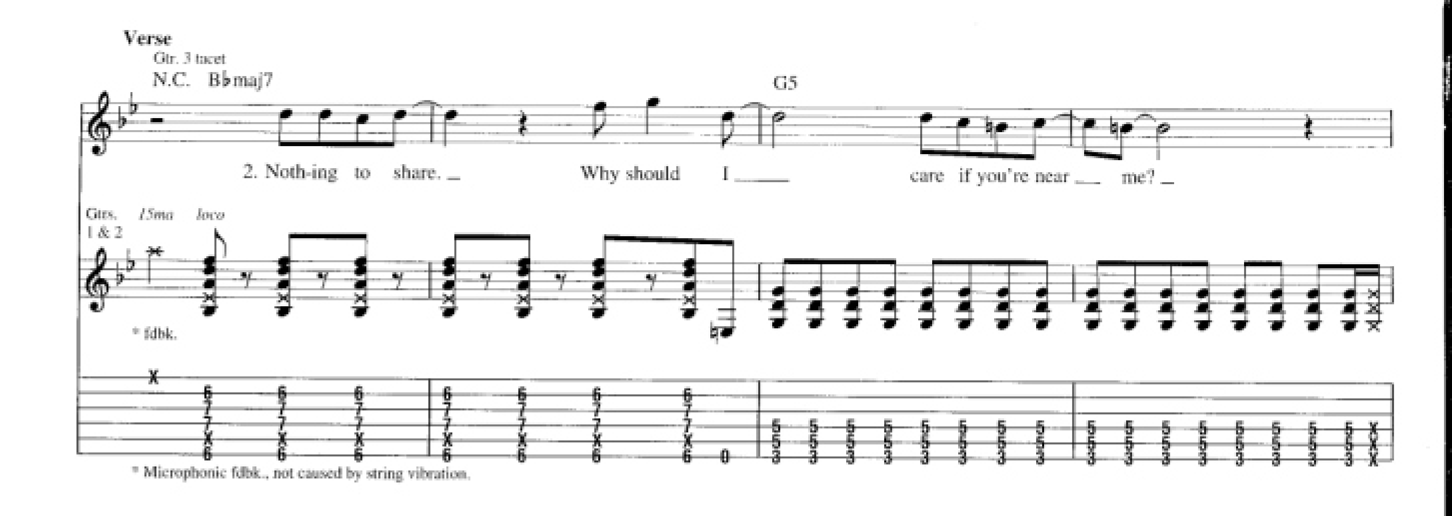


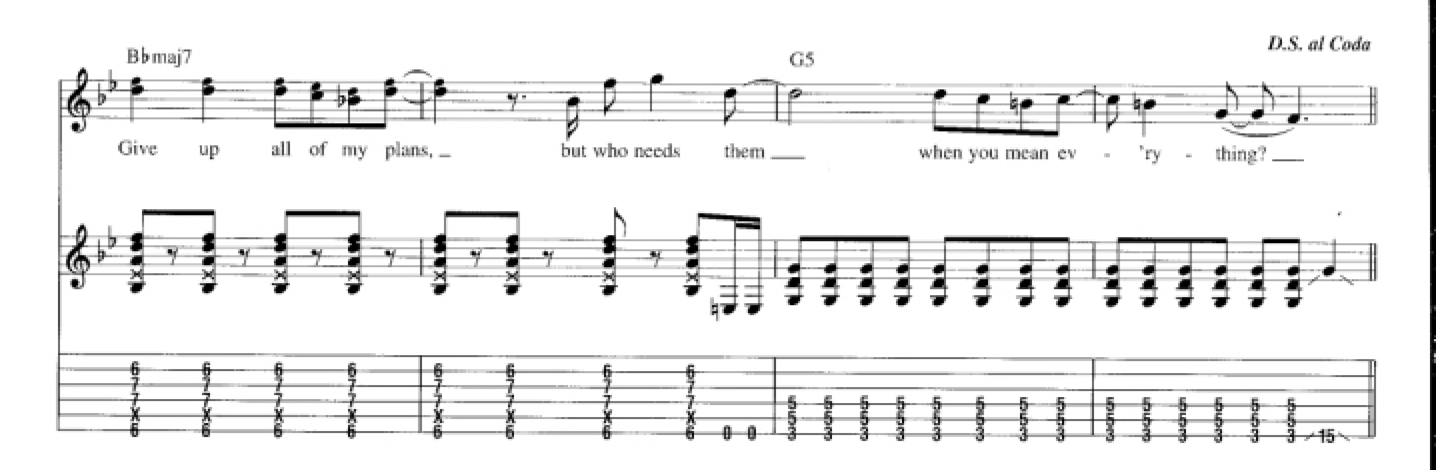


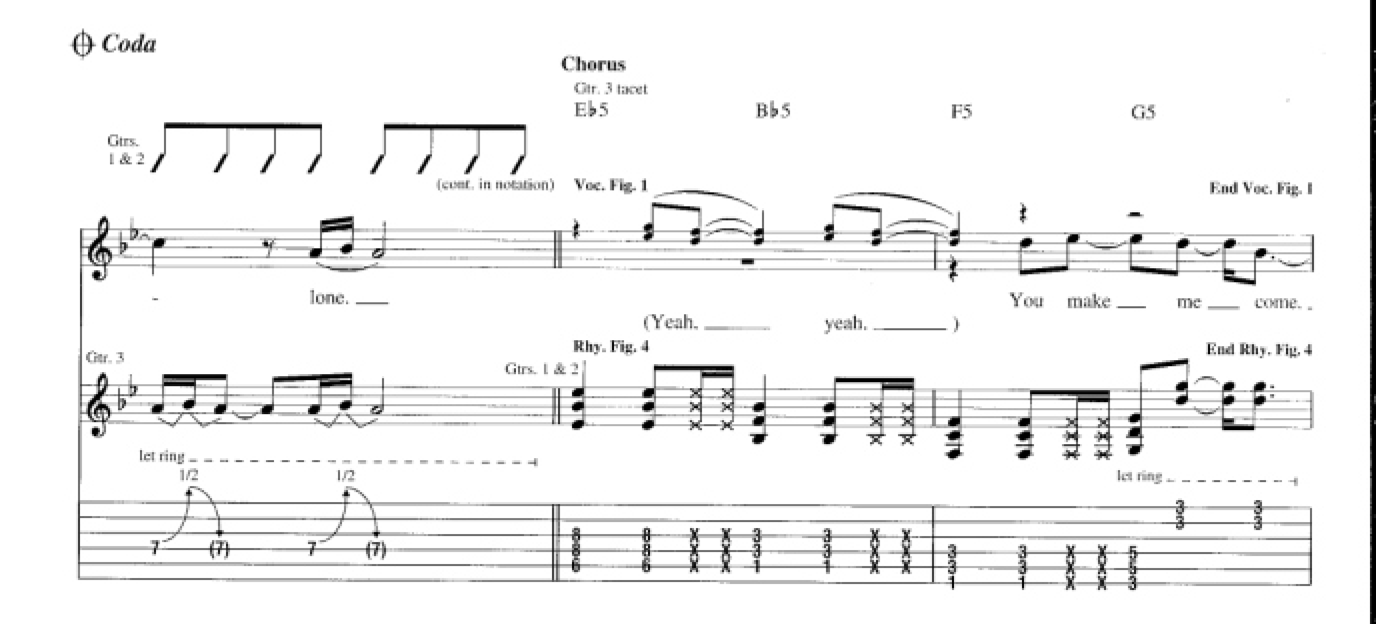


* Two gtrs. arr. for one.



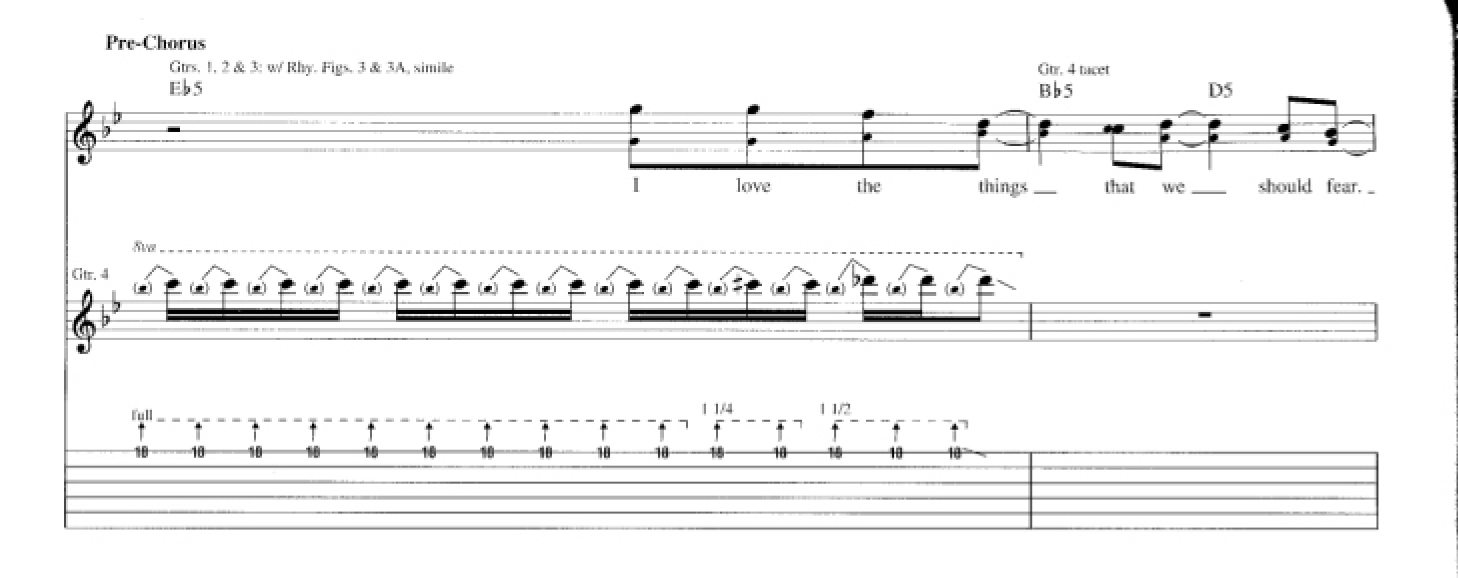
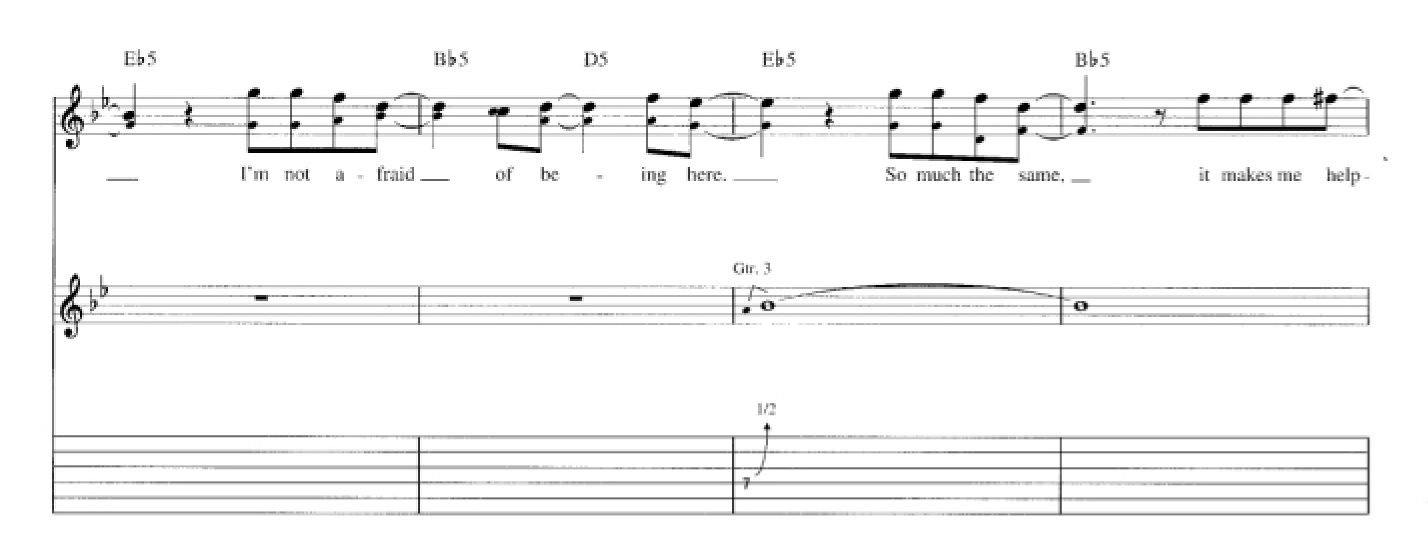
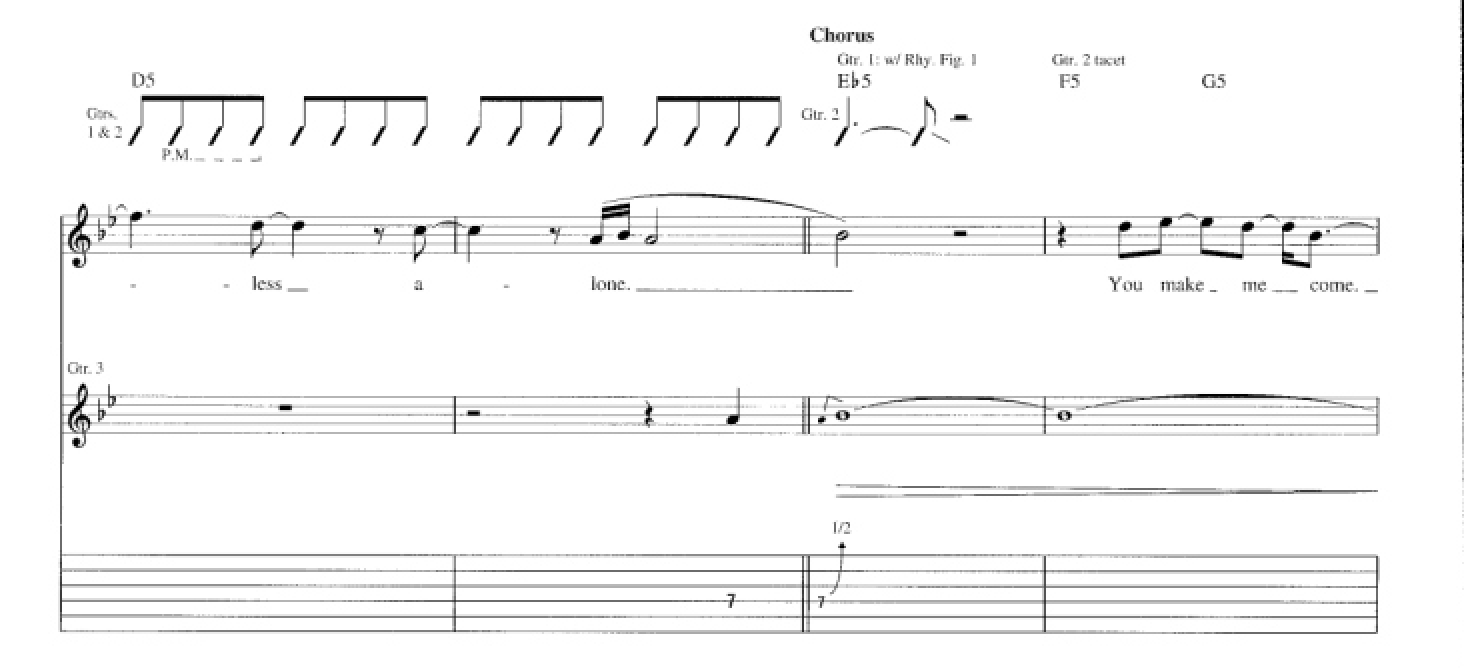

Verse
Gtr. 3 tacet
N.C. B♭maj7
G5
2. Noth-ing to share. Why should I care if you're near me?
Gtrs. 1 & 2
15ma loco
* fdbk.
* Microphonic fdbk., not caused by string vibration.

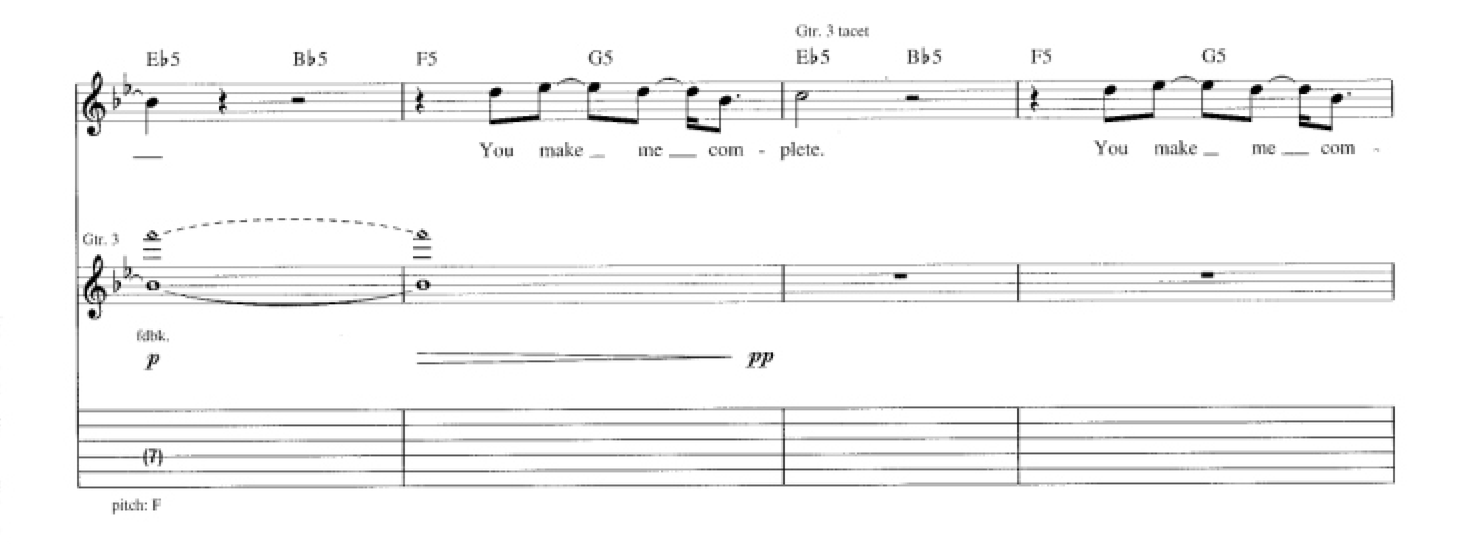

B♭maj7
G5
D.S. al Coda
Give up all of my plans, but who needs them when you mean ev - 'ry - thing?

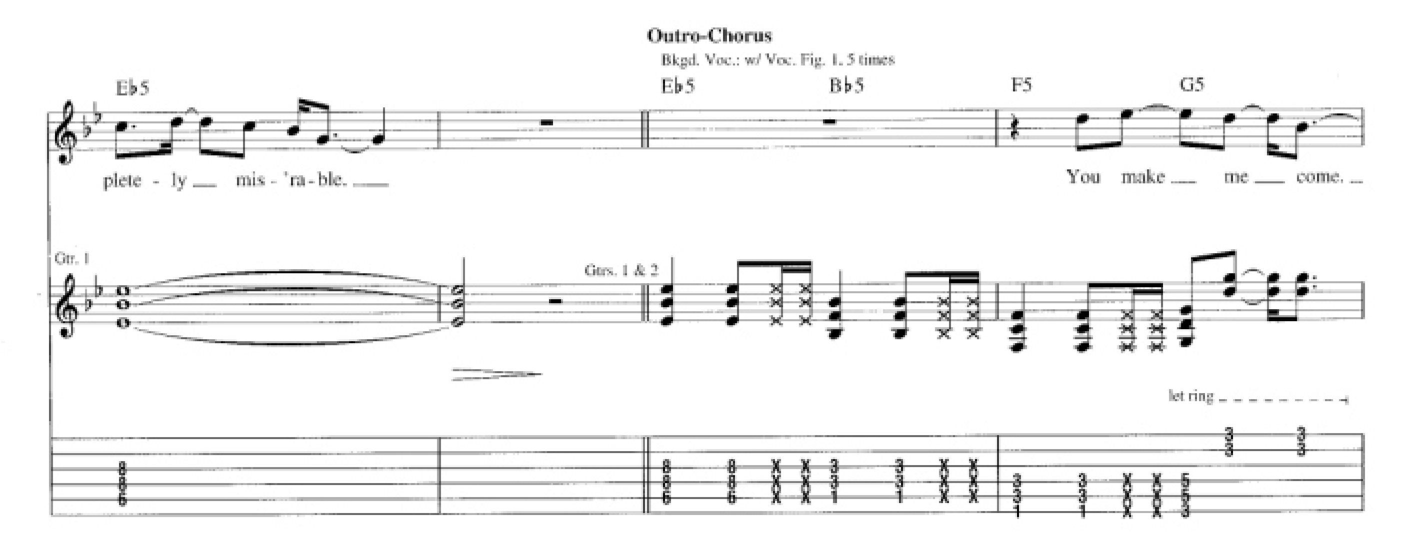

Coda
Chorus
Gtr. 3 tacet
E♭5 B♭5 F5 G5
Gtrs. 1 & 2
(cont. in notation)
Voc. Fig. 1
End Voc. Fig. 1
- lone. You make me come.
(Yeah, yeah,)
Gtr. 3
Rhy. Fig. 4
Gtrs. 1 & 2
End Rhy. Fig. 4
let ring
1/2
1/2
let ring

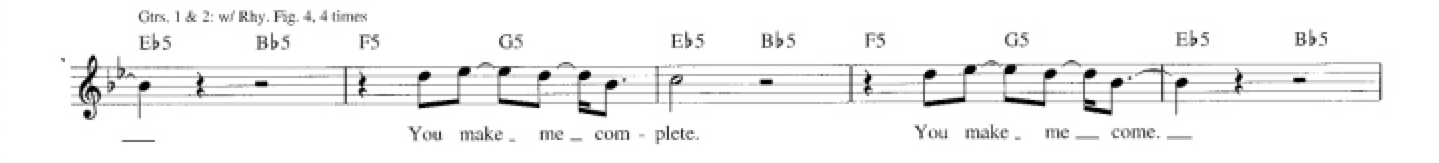

Bkgd. Voc.: w/ Voc. Fig. 1, 2 times
Gtrs. 1 & 2: w/ Rhy. Fig. 4, 2 times
E♭5 B♭5 F5 G5 E♭5 B♭5 F5 G5
You make me com - plete. You make me com -


Guitar Solo
E♭5
C5
Gtr. 2
dim.
plete - ly mis - 'ra - ble.
Gtr. 4 (dist.)
8va
mf
w/ wah-wah & tremolo effects
Gtr. 1
mp
G5
Gtr. 2 tacet
B♭maj7
P.M.
grad. cresc.
grad. bend
1/4
1/2
3/4
full


Pre-Chorus
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 3 & 3A, simile
Eb5
Gtr. 4 tacet
Bb5
D5
I love the things that we should fear.
8va
Gtr. 4
full
1 1/4
1 1/2

Eb5
Bb5
D5
Eb5
Bb5
I'm not a - fraid of be - ing here.
So much the same, it makes me help -
Gtr. 3
1/2

Chorus
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2 tacet
D5
Gtrs. 1 & 2
P.M.
Eb5
F5
G5
Gtr. 2
- less a - lone.
You make me come.
Gtr. 3
1/2


Gtr. 3 tacet
Eb5 Bb5 F5 G5 Eb5 Bb5 F5 G5
You make me com - plete. You make me com -
Gtr. 3
fdbk.
p
pp
(7)
pitch: F

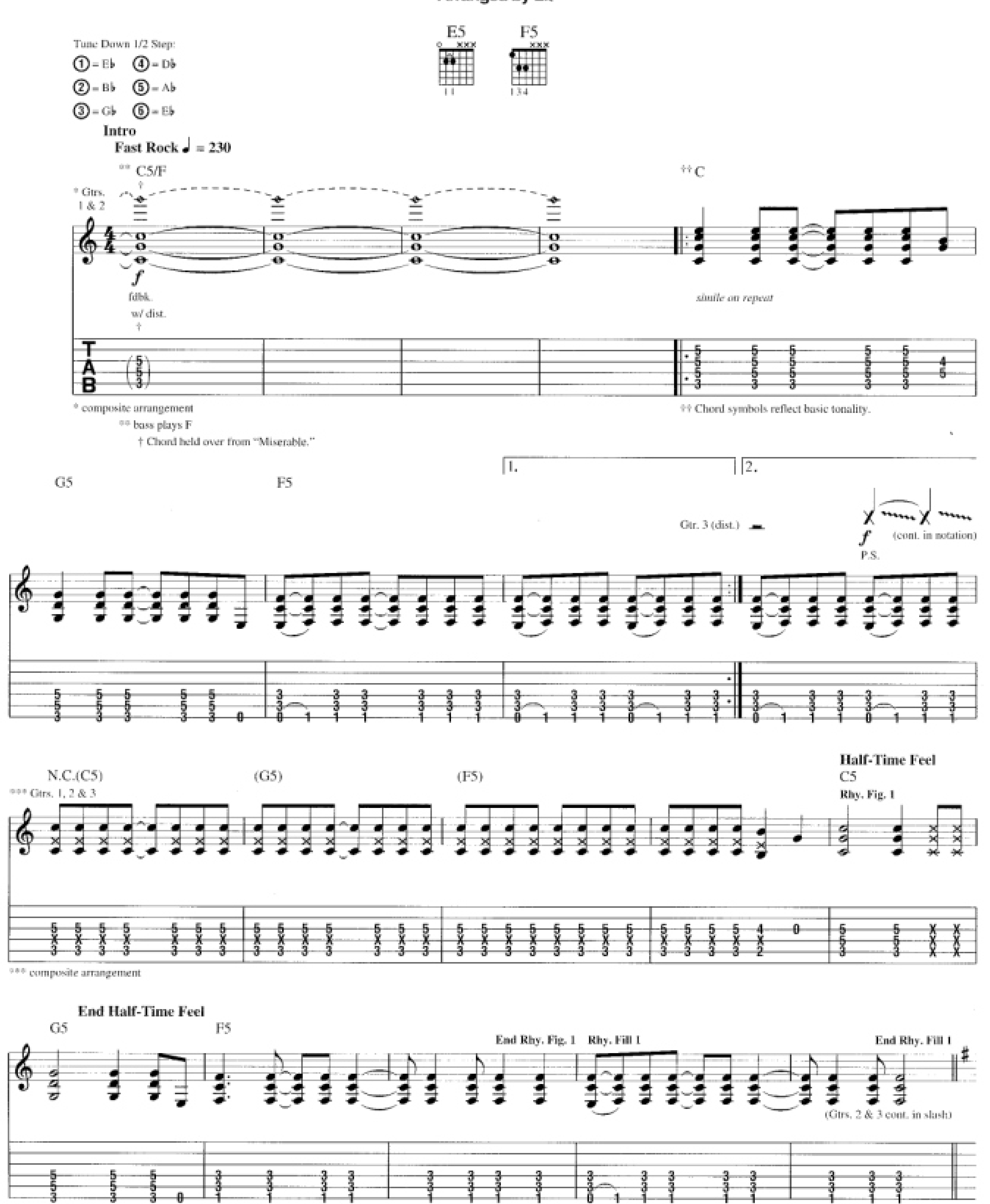

Outro-Chorus
Bkgd. Voc.: w/ Voc. Fig. 1, 5 times
Eb5 Eb5 Bb5 F5 G5
plete - ly mis - 'ra - ble. You make me come.
Gtr. 1
Gtrs. 1 & 2
let ring


Gtrs. 1 & 2: w/ Rhy. Fig. 4, 4 times
Eb5 Bb5 F5 G5 Eb5 Bb5 F5 G5 Eb5 Bb5
You make me com - plete. You make me come.


Segue to "No Big Thing"
Gtr. 3 tacet
F5 G5 Eb5 Bb5 F5 G5 Eb5 C5
You make me com - plete. You make me com - plete - ly mis - 'ra - ble.
Gtr. 3
Gtrs. 1 & 2
fdbk.
fdbk.
1/2
(7)
pitch: F

No Big Thing

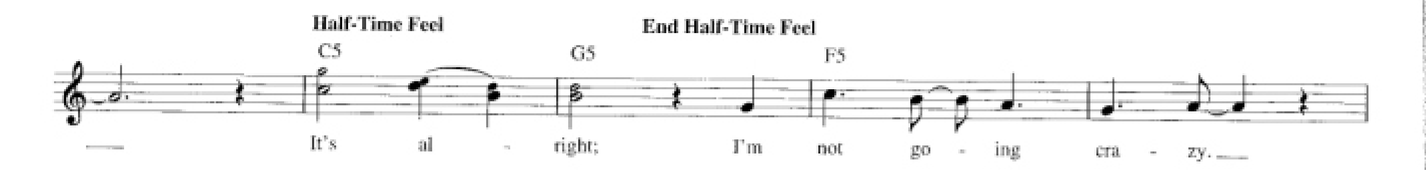
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Arranged by Lit




Gtrs. 2 & 3 tacet
E5 Bb5 A5 E5 G5 F
Rhy. Fill 2
End Rhy. Fill 2
Gtrs. 2 & 3
Gtr. 2
13fr
Gtr. 1 Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile
E5 G5 Bb5 A5 E5 G5 Bb5 A5
1. If
Verse
G5
you just want to be my friend, why do you keep call - ing me then? then?
Gtrs. 1 & 2 Rhy. Fig. 3
End Rhy. Fig. 3
P.M.
let ring
P.S.
Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile
E5 G5 Bb5 A5 E5 G5 Bb5 A5
Gtrs. 1 & 2: w/ Rhy. Fig. 3
G5
Yeah, yeah. It's bet - ter that I nev - er see you. Will I ev - er see you a - gain?
Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile
E5 G5
Chorus
Half-Time Feel
End Half-Time Feel
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times, 1st time, simile
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 1/2 times, 2nd & 3rd times, simile
Bkgd. Voc. tacet 1st 6 meas., 3rd time
Bb5 A5 E5 G5 Bb5 A5 C5 G5
Well it's al - right; my



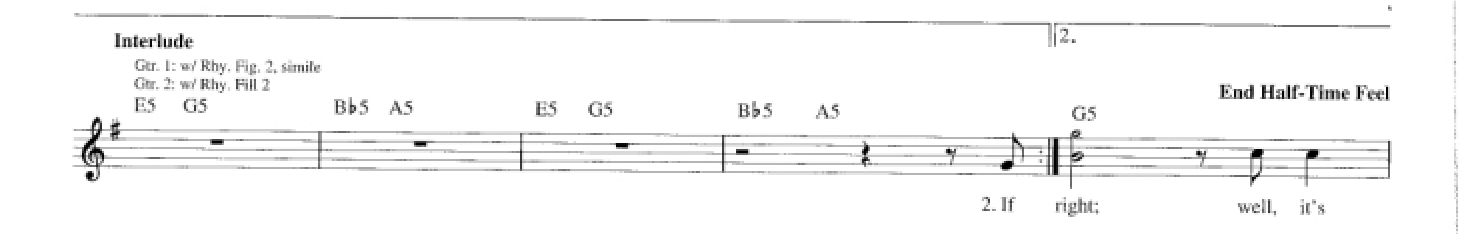
Half-Time Feel
End Half-Time Feel
F5
C5
G5
F5
1., 3. heart
2. car
is - n't bro - ken. It's al - right; I'm feel - ing no pain.



Half-Time Feel
End Half-Time Feel
C5
G5
F5
It's al - right; I'm not go - ing cra - zy.



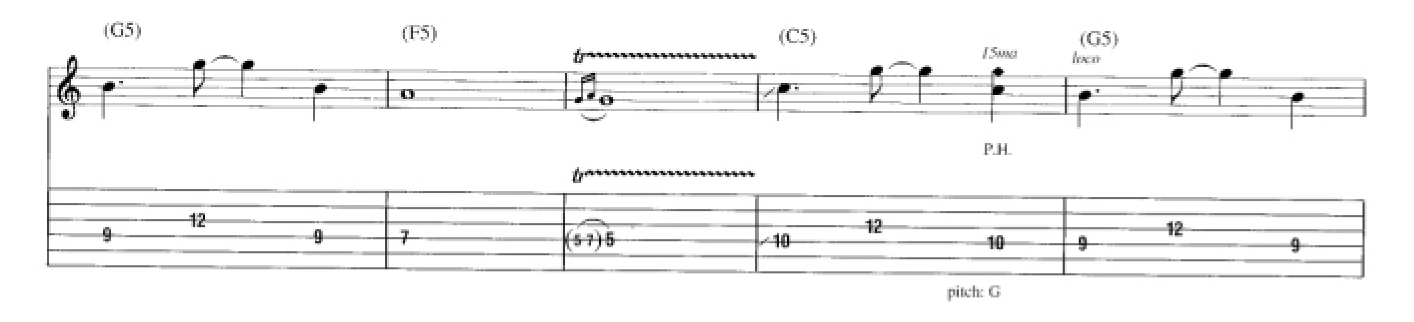
To Coda
1.
Half-Time Feel
End Half-Time Feel
C5
G5
F5
Gtrs. 1 & 2: w/ Rhy. Fill 1, simile
It's al - right; it's no big thing.



Interlude
Gtr. 1: w/ Rhy. Fig. 2, simile
Gtr. 2: w/ Rhy. Fill 2
E5 G5
B♭5 A5
E5 G5
B♭5 A5
2.
End Half-Time Feel
G5
2. If right; well, it's



F5
Guitar Solo
Gtrs. 1 & 2 tacet
N.C.(C5)
no big thing. Yeah, yeah, yeah!
Gtrs. 1 & 2
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 3
w/ Leslie effect



(G5)
(F5)
(C5)
(G5)
15ma
loco
P.H.
pitch: G


(F5)
(C5)
(G5)
full
let ring
steady gliss.
F5
Gtrs. 1 & 2
Gtrs. 1 & 2: w/ Rhy. Fill 1, simile
D.S. al Coda
Well,
Gtr. 3
15ma
loco
P.H.
P.S.
Coda
End Half-Time Feel
Gtrs. 1 & 2: w/ Rhy. Fig. 4
G5
right; well, it's no big thing, no big
Free Time
C5
N.C.
C5/G
thi - ing.

Zip-Lock

Written by Jeremy Popoff and A. Jay Popoff
Arranged by Lit



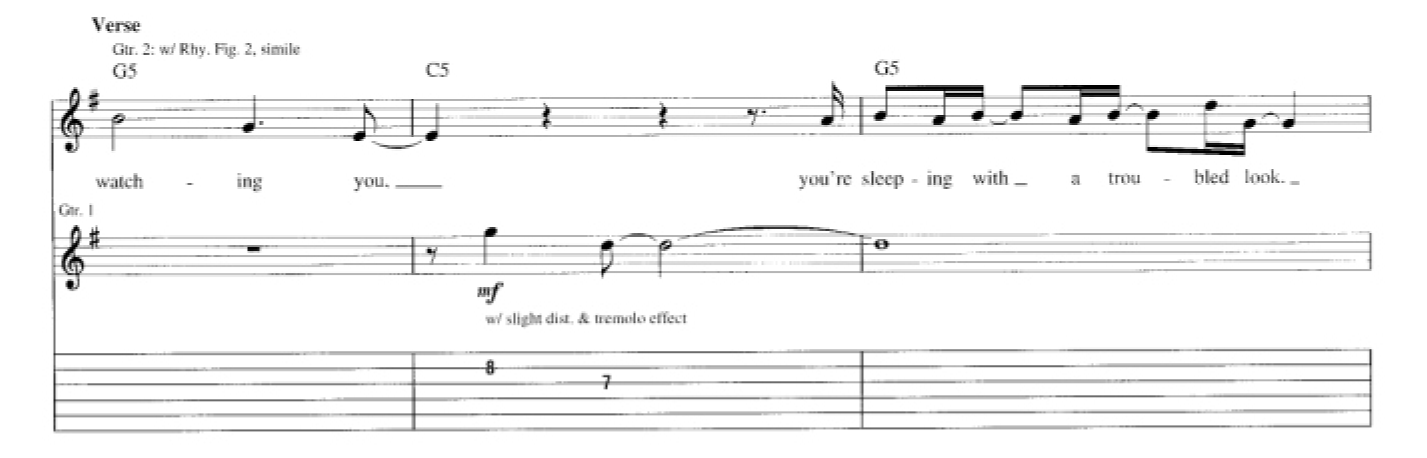


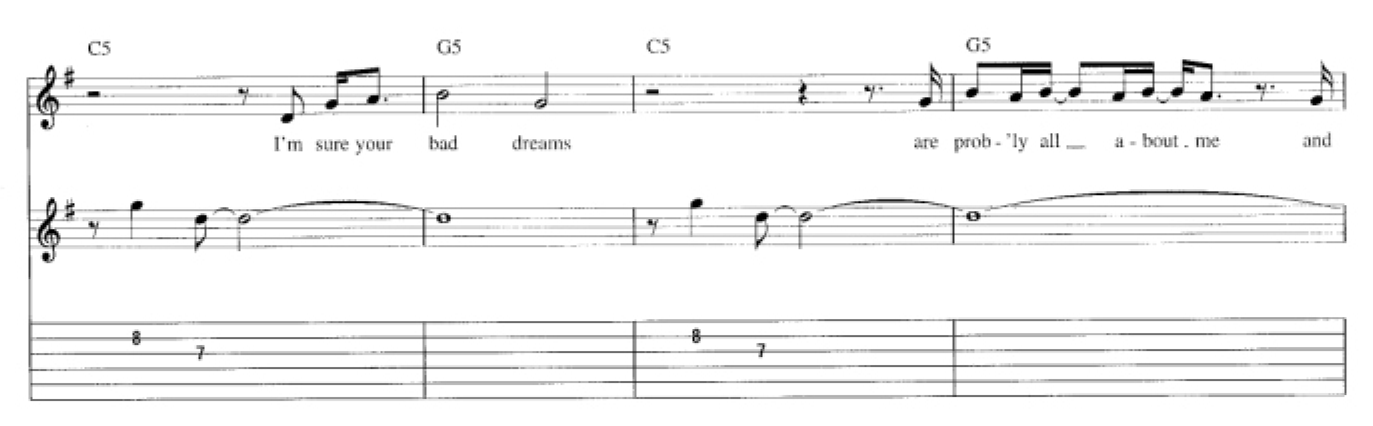
Verse
Gtrs. 3 & 4 tacet
G5
C5
G5
C5
steal - ing
time where I can get it from.
And I've been
Gtr. 2
Rhy. Fig. 2
mf
w/ wah-wah as filter
G5
C5
G5
C5
los - ing
the grip on what I used to hold.
End Rhy. Fig. 2
Pre-Chorus
D5
C5
G5
If I could get an - oth - er chance,
I'd put it in a zip - lock bag
and
Gtrs. 1 & 2
f
wah-wah off
simile on repeats
To Coda 2
F5
keep it in my pock - et,
keep it in my pock - et,
keep it in my pock - et.


Chorus
G5
C5/G
G5
Tell me when I start to blow it. Would you show me
Rhy. Fig. 3
C5/G
Gtrs. 3 & 4: w/ Riffs A & A1, 1st 2 meas., simile
A5
* C5/G
what I need to do before you hate me. I could nev - er live with that, so
End Rhy. Fig. 3
Rhy. Fig. 4
(cont. in slash)
* bass plays G
To Coda 1
A5
C5
End Rhy. Fig. 4
Gtrs. 1 & 2
tell me be - fore you're bet - ter off with - out me,
Gtr. 4
8va
Harm.
** fdbk.
Gtr. 3
** Microphonic fdbk., not caused by string vibration.

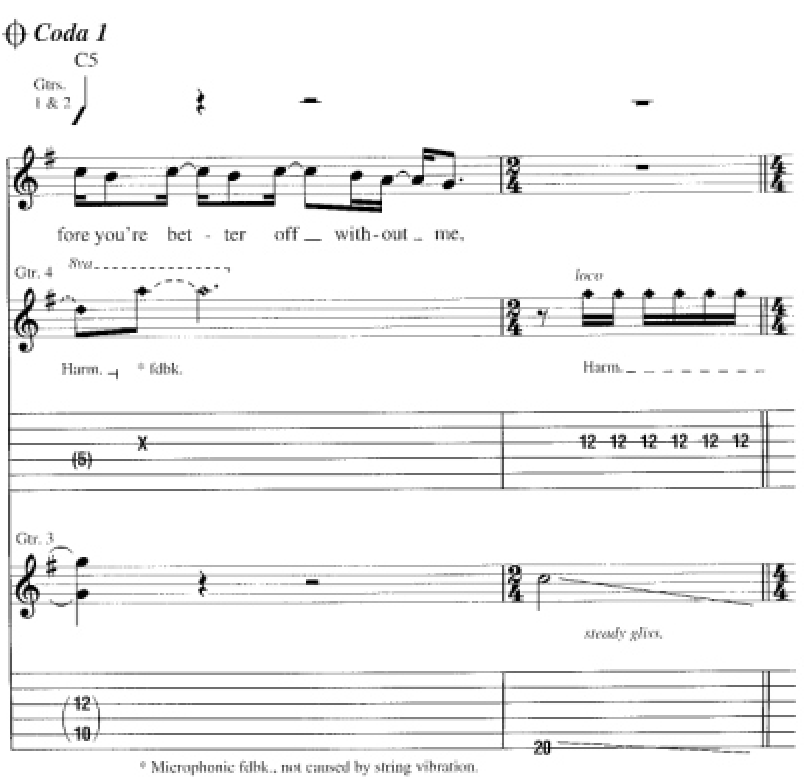

Interlude


Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times
Gtrs. 3 & 4: w/ Riffs A & A1
G5 D5 C5 G/B C5 G/B G5 D5 C5 G/B C5 G/B
be - fore you're bet - ter off with - out me.
2. Well, I've been


Verse
Gtr. 2: w/ Rhy. Fig. 2, simile
G5 C5 G5
watch - ing you.
you're sleep - ing with a trou - bled look.
Gtr. 1
mf
w/ slight dist. & tremolo effect


C5 G5 C5 G5
I'm sure your bad dreams
are prob - 'ly all a - bout me and


D.S. al Coda 1
C5
bet - ter off with - out me.
tremolo off

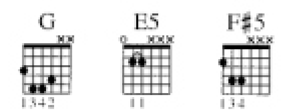

Coda 1
C5
Gtrs. 1 & 2
fore you're bet - ter off with - out me,
Gtr. 4
8va
loco
Harm.
* fdbk.
Harm.
Gtr. 3
steady gliss.
* Microphonic fdbk., not caused by string vibration.


Interlude
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times
Gtr. 3: w/ Riff A, 2 times, simile
G5
D5
C5
G/B
before you're better off without me.
Gtr. 4
8va
Harm.
pitch: A
loco
3. Well, I've been
Verse
Gtr. 3: w/ random fdbk., next 6 meas.
Gtr. 4 tacet
N.C.(C5)
(G5)
(C5)
Gtr. 3
los - ing grip on what I used to hold. I don't

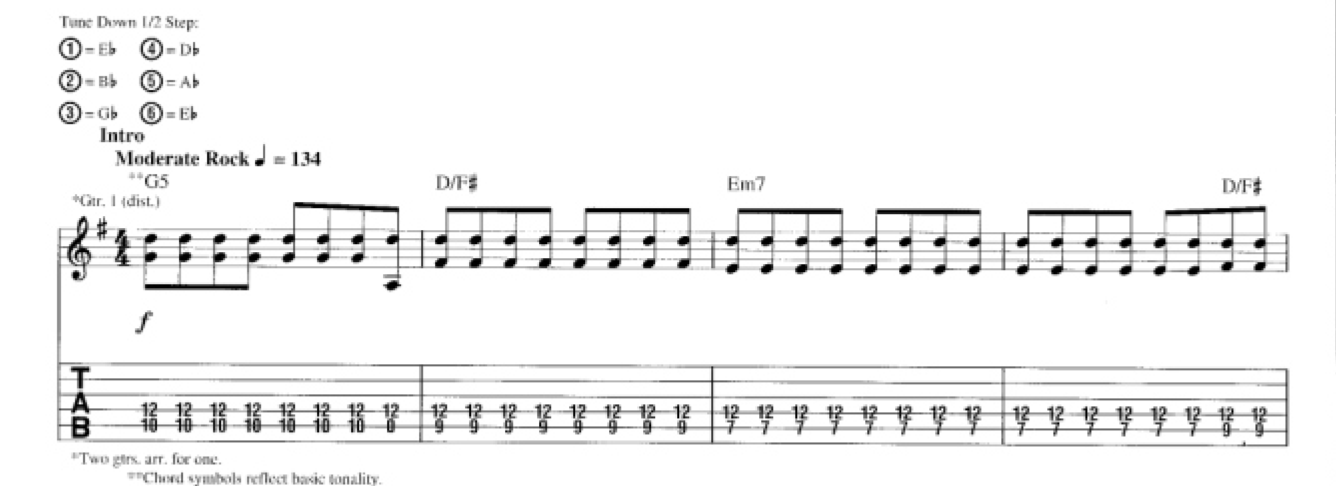

D.S. al Coda 2
G5
C5
G5
want you to be bet - ter off with - out me.
Gtr. 2
mf
w/ wah-wah as filter
wah-wah off
Coda 2
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 times, simile
G5
C5/G
G5
Tell me when I start to blow it. Would you show me?
(Show me.)
C5/G
G5
C5/G
Tell me what I need to do be - fore you
Gtrs. 1 & 2: w/ Rhy. Fig. 4
Gtrs. 3 & 4: w/ Riffs A & A1, 1st 2 meas., simile
G5
C5/G
A5
C5/G
hate me.
(Hate me.)
Tell me, 'cause I could nev - er live with that. So
A5
C5
help me be - fore you're bet - ter off with - out me.
Gtr. 4
8va
Harm.
Gtr. 3

Lovely Day

Written by Jeremy Popoff and A. Jay Popoff
Arranged by Lit

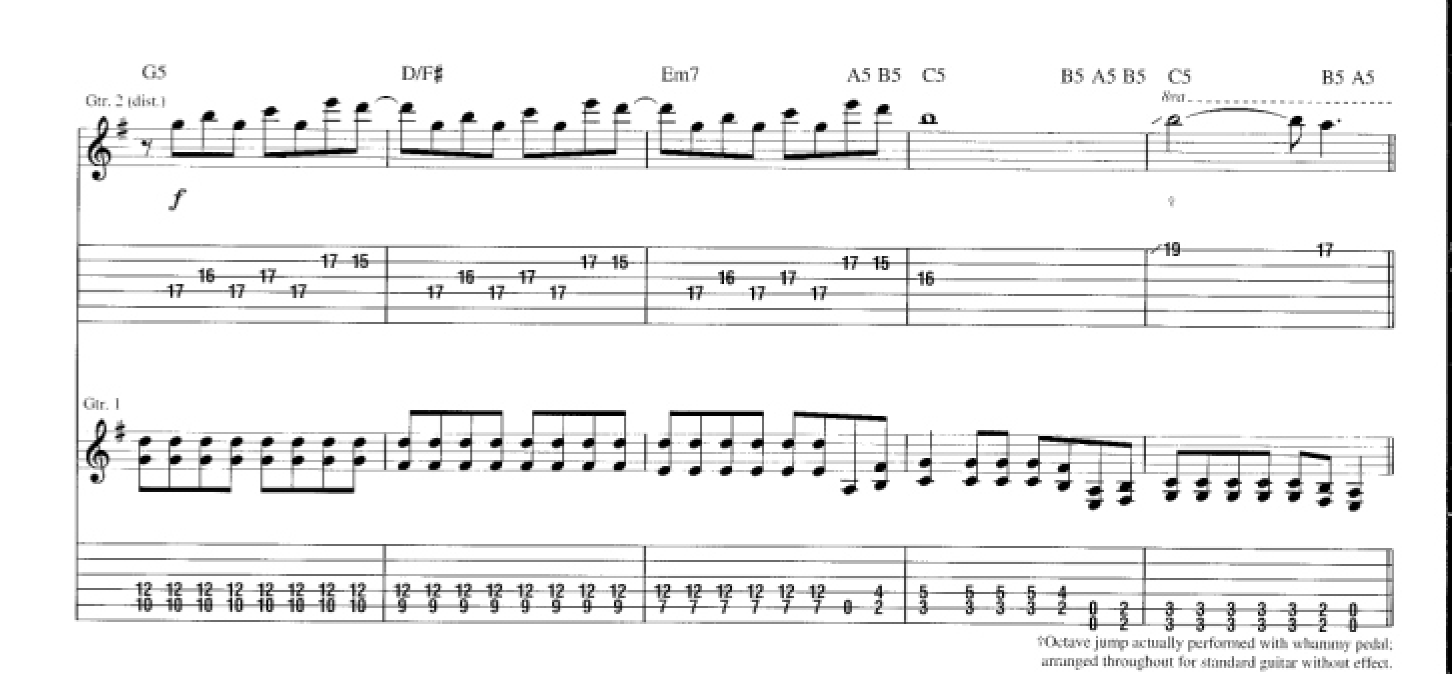


Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

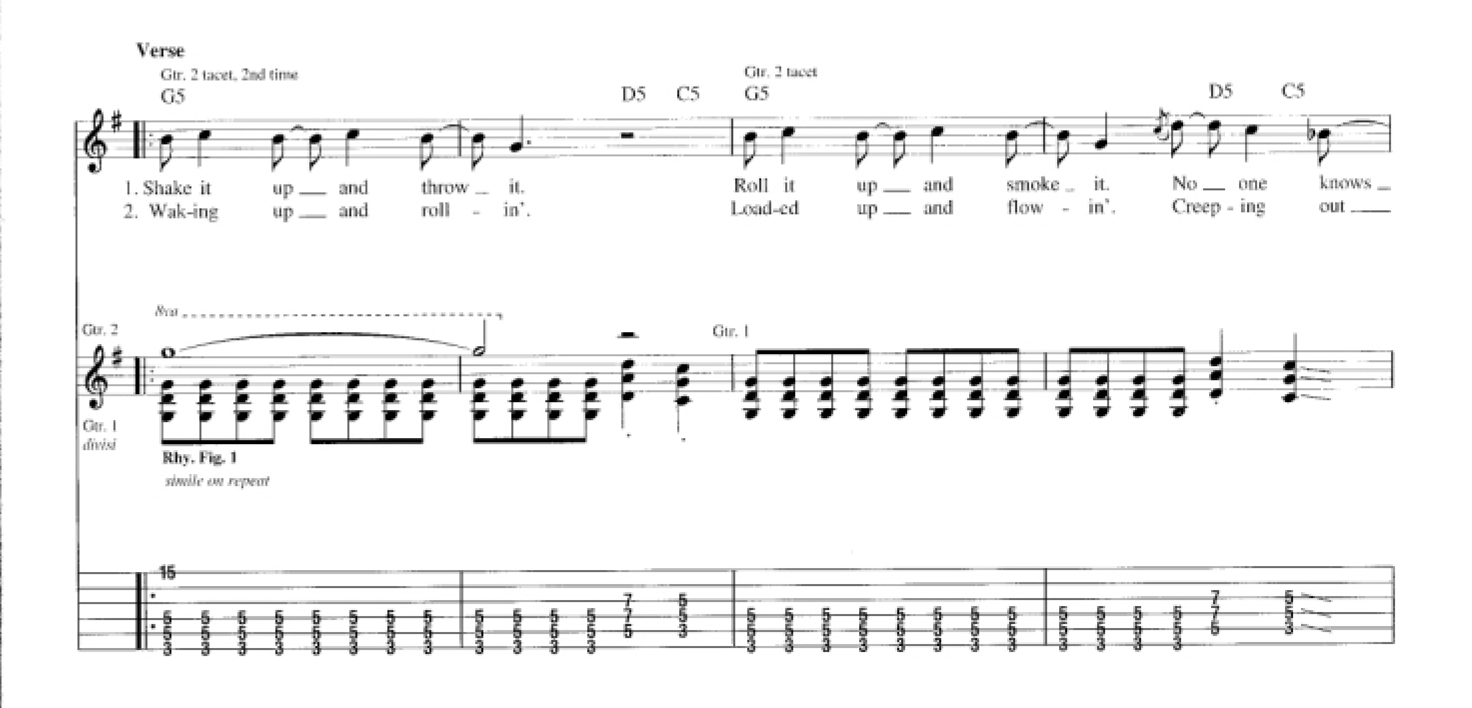
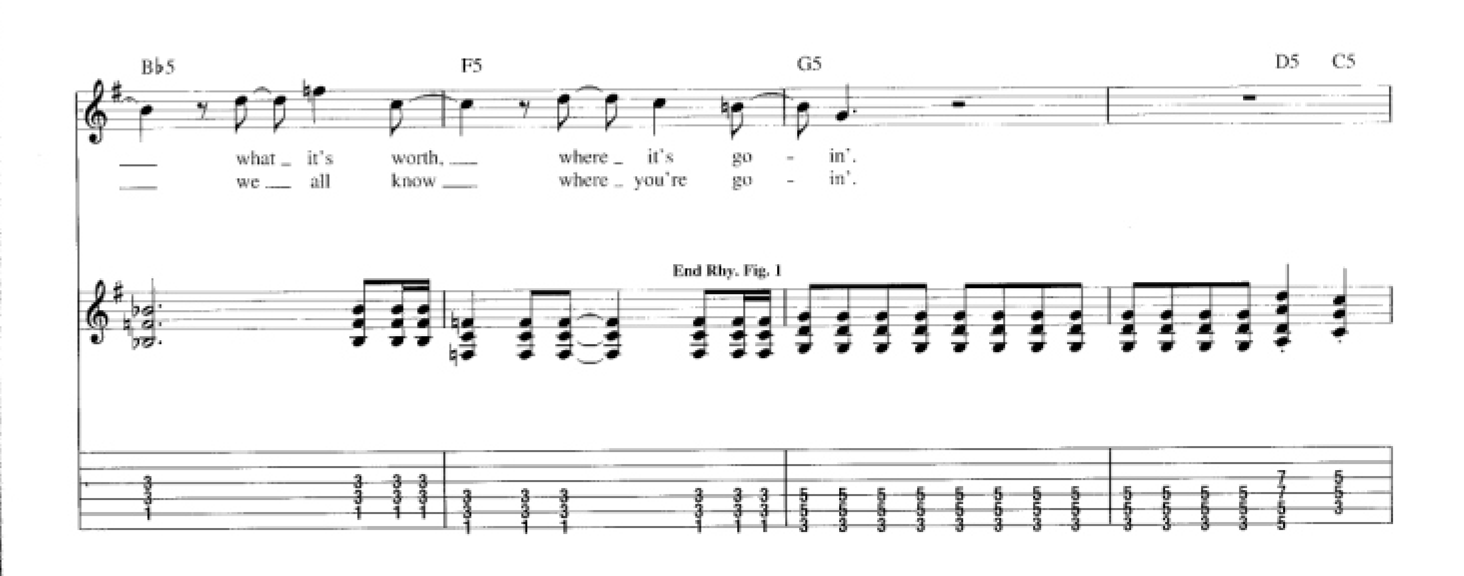
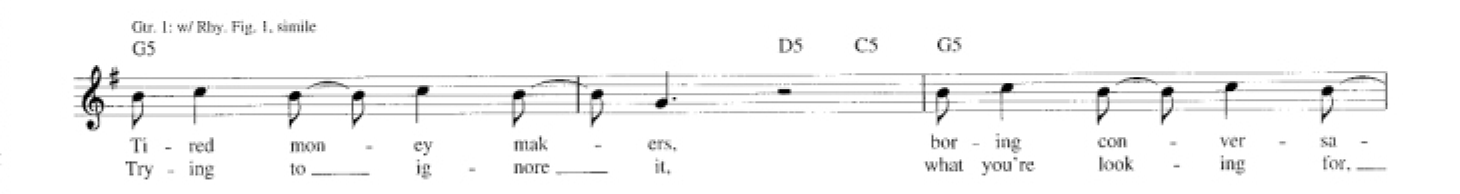


*Two gtrs. arr. for one.
**Chord symbols reflect basic tonality.





†Octave jump actually performed with whammy pedal; arranged throughout for standard guitar without effect.


Verse
Gtr. 2 tacet, 2nd time
G5
D5
C5
Gtr. 2 tacet
G5
D5
C5
1. Shake it up and throw it. Roll it up and smoke it. No one knows
2. Wak-ing up and roll - in'. Load-ed up and flow - in'. Creep - ing out
Gtr. 2
Gtr. 1
Gtr. 1
divisi
Rhy. Fig. 1
simile on repeat

B♭5
F5
G5
D5
C5
what it's worth, where it's go - in'.
we all know where you're go - in'.
End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1, simile
G5
D5
C5
G5
Ti - red mon - ey mak - ers, bor - ing con - ver - sa -
Try - ing to ig - nore it, what you're look - ing for,

D5
C5
B♭5
F5
- tors, keep it up, we all know where you blow
and no one knows what it's worth, where it's go -


Pre-Chorus
Gtr. 3: w/ Fill 2, 3rd time
G
E♭5/B♭
E♭5 D5 C5 B♭5
Gtr. 1
(cont. in notation)
it.
in'.
And now I live in a world
Gtr. 2
Fill 1
End Fill 1
*Gtrs. 1 & 2
steady gliss.
*composite arrangement
A♭5
E♭5
D5 C5 B♭5
that I call my own.
It's al-ways nice when no one's home.
Give it a time
C5
B♭5
B5
and a place if you don't ask what it's for.
Fill 2
Gtr. 3
8va
18
(18)


Chorus
Gtr. 2 tacet
E
F♯5
B5
G♯5
It's an-oth-er world, but it's some-thing more than or - di - nar - y.
(Ah.)
Rhy. Fig. 2
Gtr. 1
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2, simile
Such a love-ly day, and it's noth-ing more than or - di - nar - y liv - ing that you're liv - ing.
(Ah.)
1.
F♯
2.
To Coda
- di - nar - y. It's an-oth-er world, but it's some-thing more than or -
(Ah.
- di - nar - y liv - ing that I'm liv - ing.
E5
(cont. in notation)

Guitar Solo

G5 D/F♯

Gtr. 2

Gtr. 1

Em7 A5 B5 C5 B5 A5 B5 G5 D/F♯

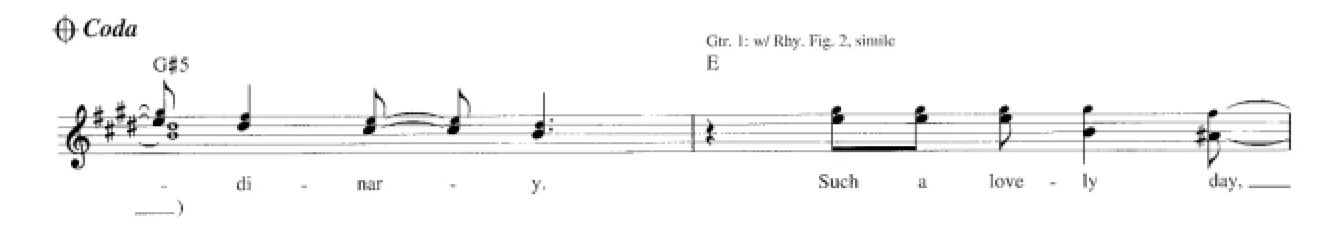
Gtr. 2

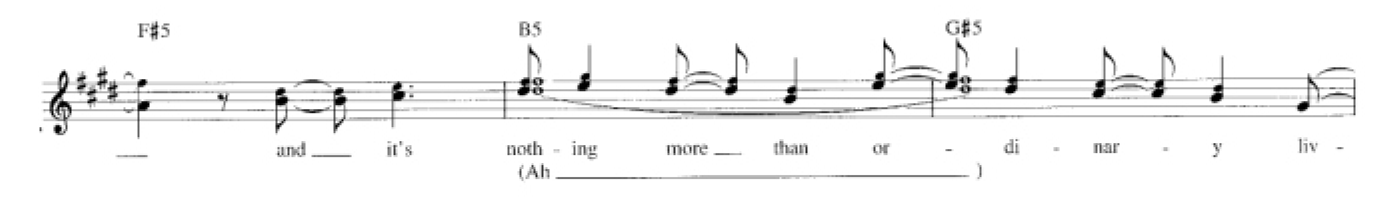
Gtr. 3 (dist.)
divisi
f

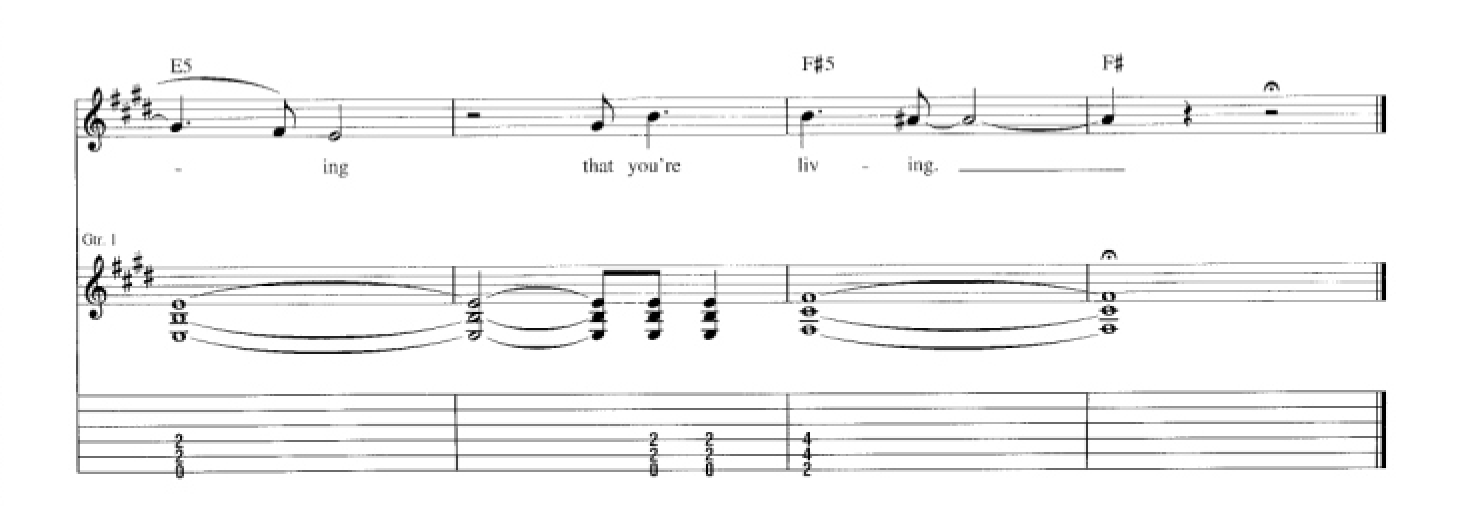
Gtr. 1

D.S. al Coda
(take 2nd ending)



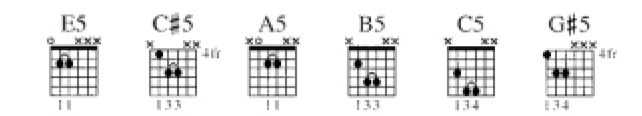






Perfect One

Written by Jeremy Popoff and A. Jay Popoff
Arranged by Lit



Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Slowly ♩ = 74



*Chord symbols reflect basic tonality.

**next 3 meas.

Verse

Gtr. 2 tacet

E Asus2 E

1. I'm __ an or - di - nar - y man _

Rhy. Fig. 1A

Gtr. 3 (clean)

End Rhy. Fig. 1A

mf

w/ tremolo & flanger

let ring

let ring

Rhy. Fig. 1

Gtr. 1

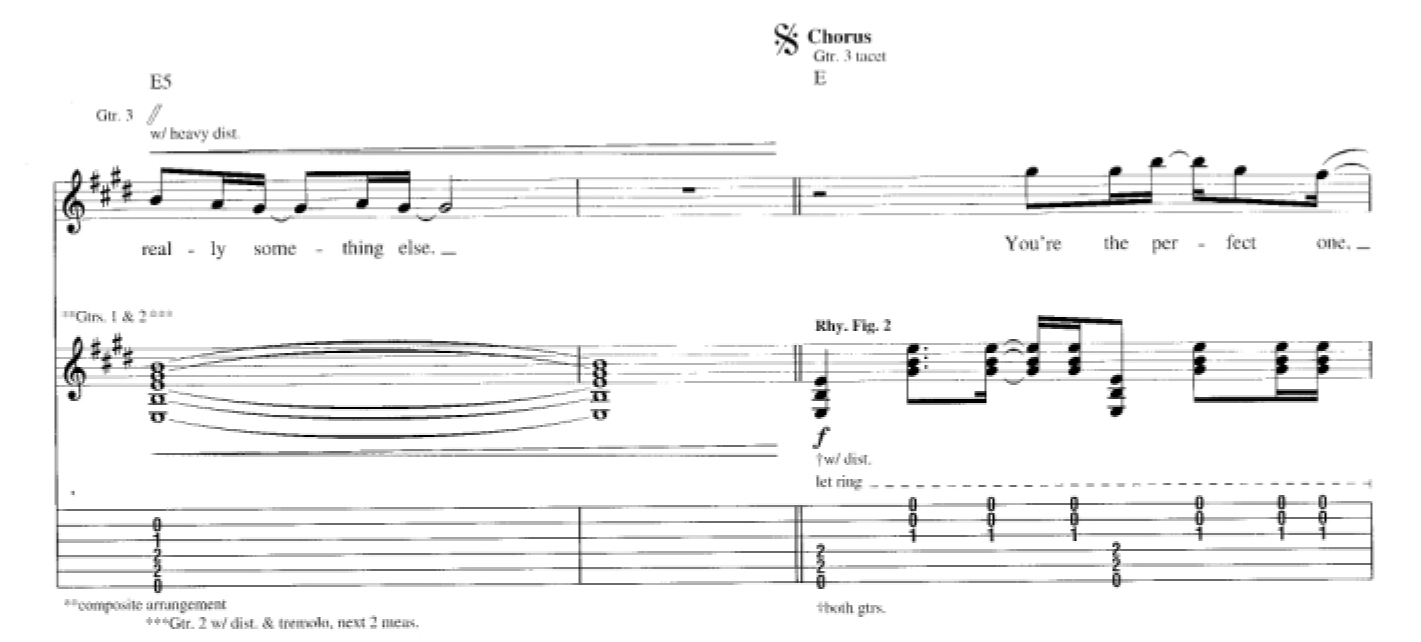
End Rhy. Fig. 1

let ring

let ring

let ring


Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A, 2 1/2 times, simile
Asus2
E
with an or - di - nar - y life.

Asus2
E
Asus2
Does she know that I'm a - live?
Man, she's
Gtr. 2
let ring throughout
* next 3 meas.

Chorus
Gtr. 3 tacet
E5
E
Gtr. 3
w/ heavy dist.
real - ly some - thing else.
You're the per - fect one,
Gtrs. 1 & 2 *
Rhy. Fig. 2
f
†w/ dist.
let ring
**composite arrangement
***Gtr. 2 w/ dist. & tremolo, next 2 meas.
†both gtrs.

F#7add4
A5
and I don't ex - pect a thing from you at all.
Gtrs. 1 & 2
let ring

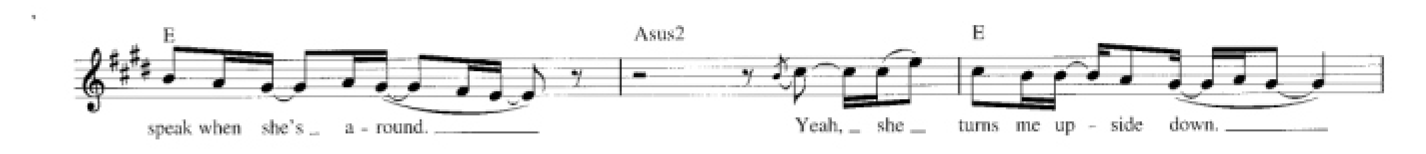
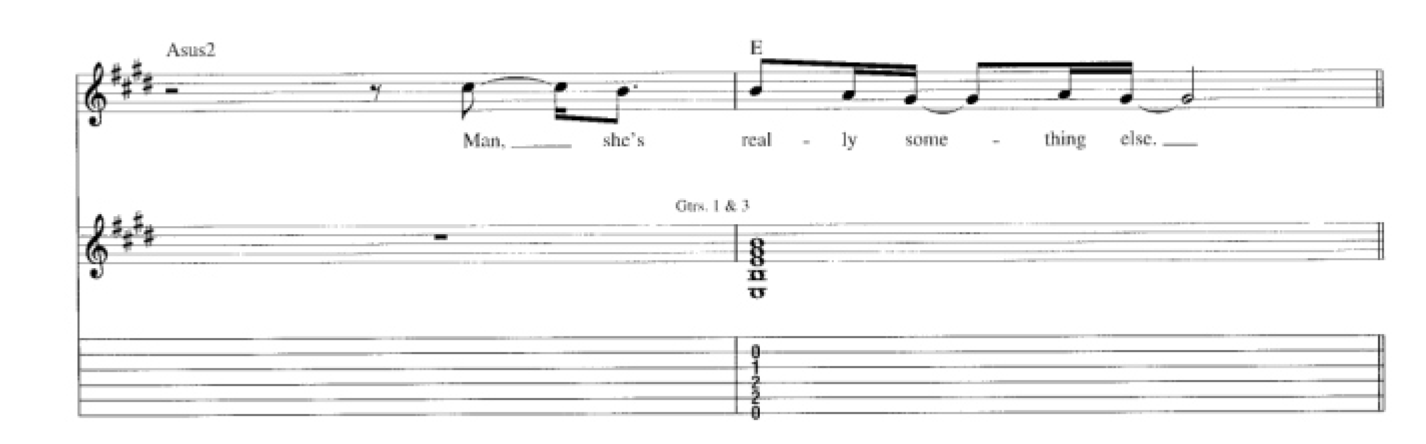


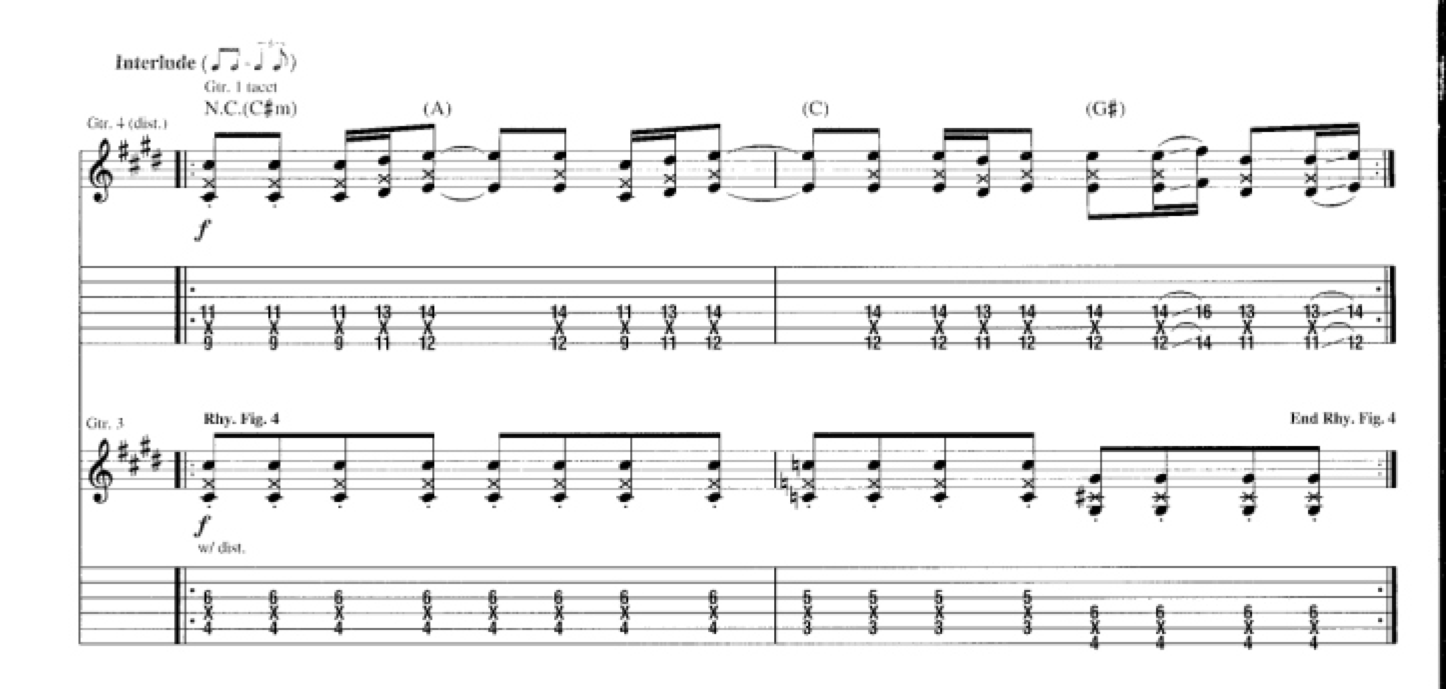
Gtr. 3: w/ Fill 1
E
N.C.
E
F♯7add4
You're the per - fect one,
and I can't
End Rhy. Fig. 2
let ring
To Coda
A5
G♯5 G♯
Bridge
C♯5
A5
B5
Rhy. Fig. 3
Gtrs. 1 & 2
e - ven breathe.
You are
Gtr. 3
Rhy. Fig. 3A
(cont. in slash)
mp
w/ clean tone
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times, simile
C5
G♯5
End Rhy. Fig. 3
C♯m
A
C
G♯
so un - pre - dict - a - ble.
Some - times
I'd like to be that way.
End Rhy. Fig. 3A
Fill 1
Gtr. 3
w/ dist.
grad. release
full
TAB

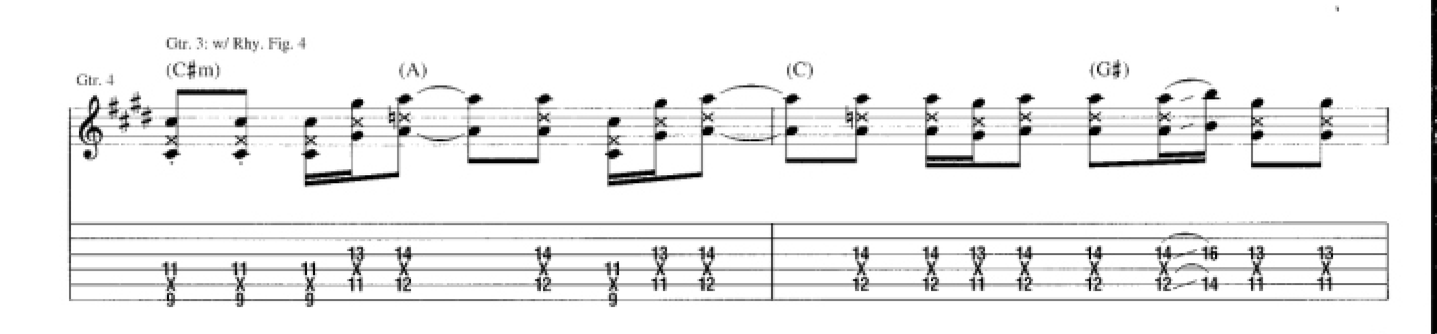

D.S. al Coda

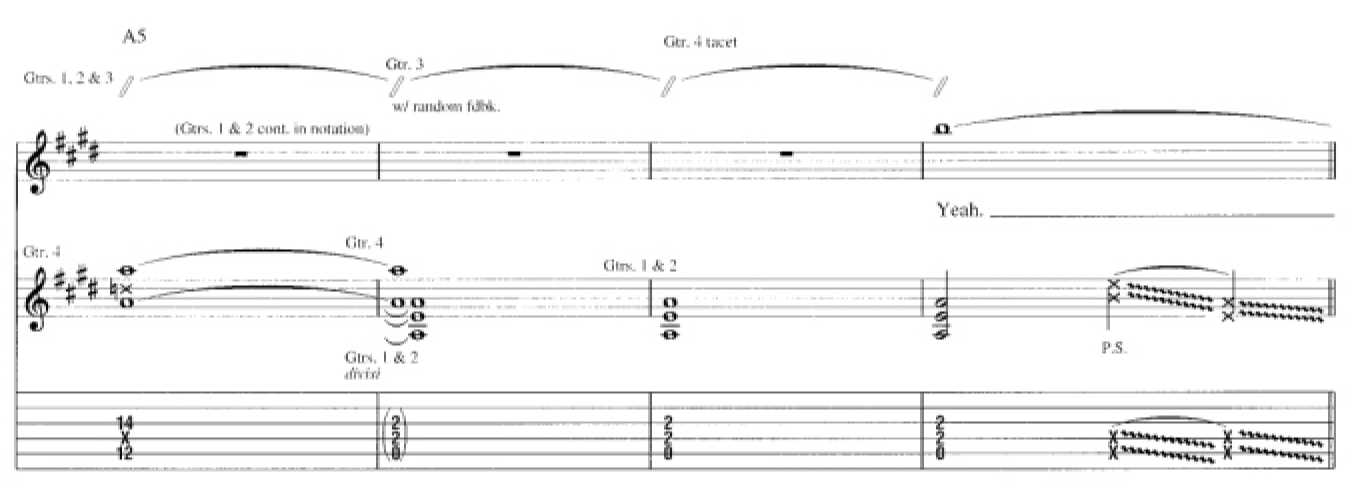
Gtr. 3: w/ Rhy. Fig. 3A
C♯m
A
C
G♯
C♯m
A
C
G♯
Your charm, so ir - re-sist - i - ble. You are real-ly some-thing else.

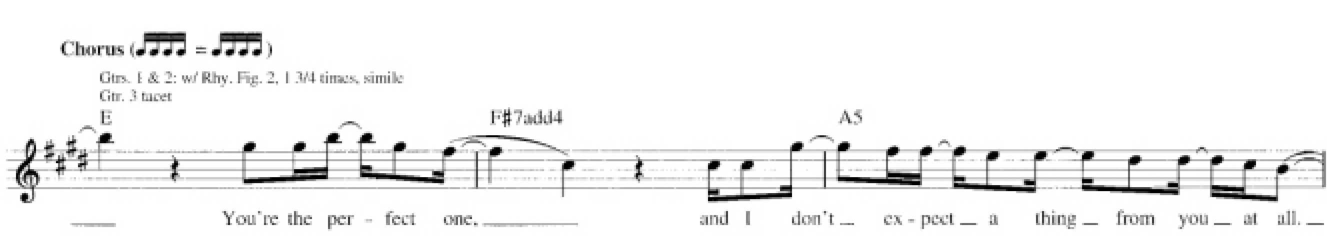
Coda
G♯
G♯sus4
Gtrs. 1 & 2
Rhy. Fill 1
End Rhy. Fill 1
slight P.M.
Verse

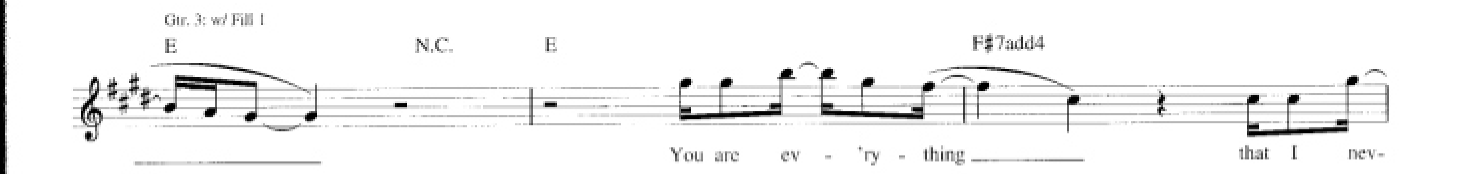
* Gtrs. 1 & 3: w/ Rhy. Figs. 1 & 1A, 3 1/2 times, simile
Gtr. 2 tacet
Asus2
E
Asus2
2. I get weak when she's a - round. I can't
*w/ clean tone mf

E
Asus2
E
speak when she's a - round. Yeah, she turns me up - side down.

Asus2
E
Man, she's real - ly some - thing else.
Gtrs. 1 & 3


Interlude
Gtr. 1 tacet
N.C.(C♯m)
(A)
(C)
(G♯)
Gtr. 4 (dist.)
Gtr. 3
Rhy. Fig. 4
End Rhy. Fig. 4
w/ dist.

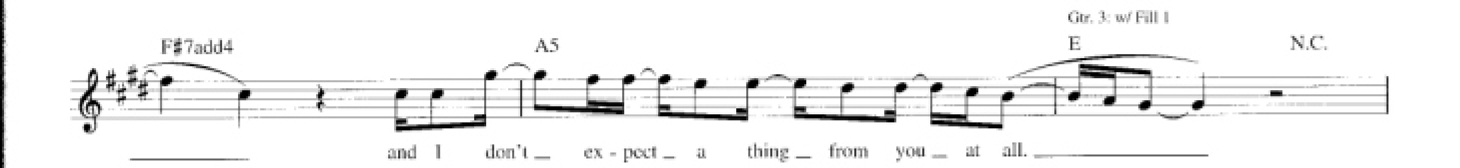

Gtr. 3: w/ Rhy. Fig. 4
(C♯m)
(A)
(C)
(G♯)
Gtr. 4


A5
Gtrs. 1, 2 & 3
Gtr. 3
w/ random fdbk.
Gtr. 4 tacet
(Gtrs. 1 & 2 cont. in notation)
Yeah.
Gtr. 4
Gtrs. 1 & 2
divisi
P.S.

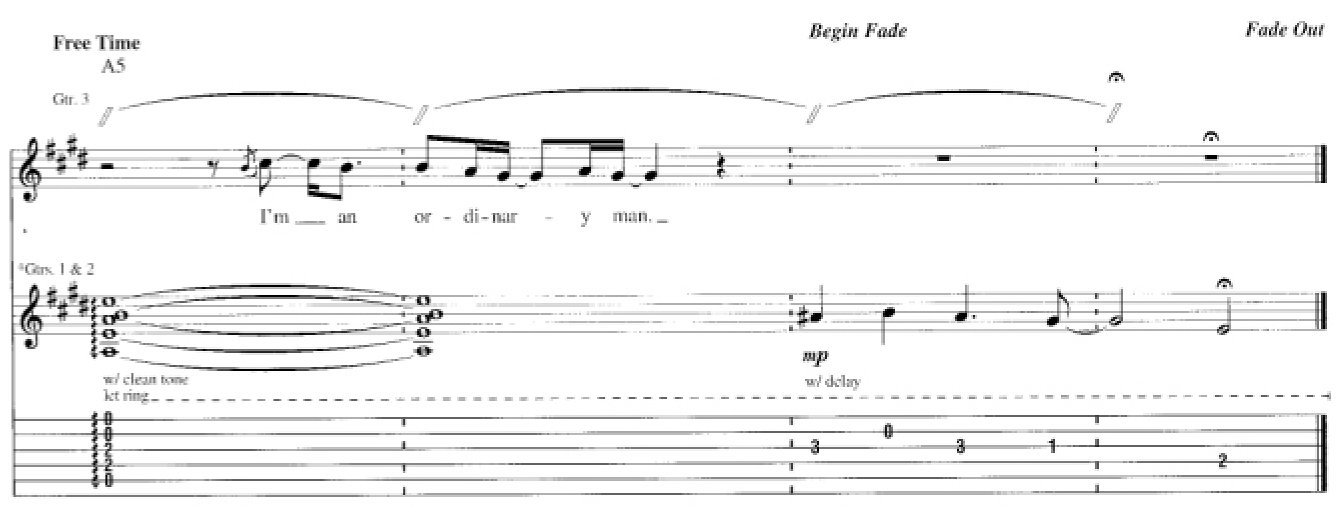

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1 3/4 times, simile
Gtr. 3 tacet
E
F♯7add4
A5
You're the per - fect one,
and I don't ex - pect a thing from you at all.

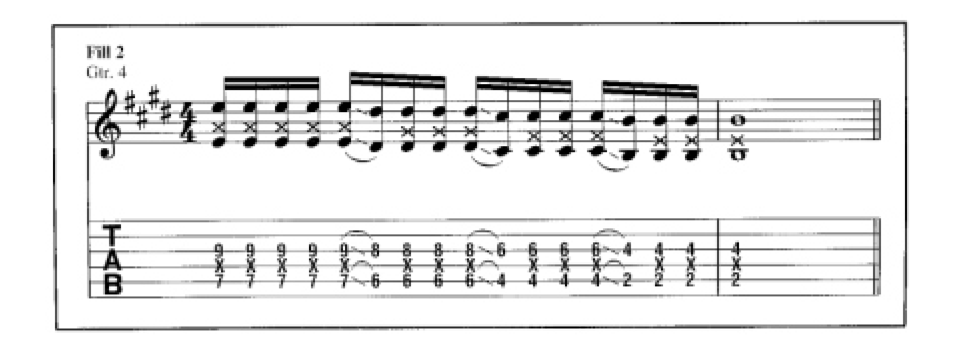

Gtr. 3: w/ Fill 1
E
N.C.
E
F♯7add4
You are ev - 'ry - thing that I nev-


Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1st meas., simile
Gtr. 4: w/ Fill 2
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 1 3/4 times, simile
A5
E
- er knew I've al - ways want - ed.
You're the per - fect one,


Gtr. 3: w/ Fill 1
F♯7add4
A5
E
N.C.
and I don't ex - pect a thing from you at all.

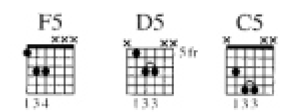

Gtrs. 1 & 2: w/ Rhy. Fill 1
E
F♯7add4
A5
G♯
G♯sus4
You're the per - fect one, and I can't e - ven breathe.


Free Time
Begin Fade
Fade Out
A5
Gtr. 3
I'm an or - di - nar - y man.
*Gtrs. 1 & 2
mp
w/ clean tone
let ring
w/ delay
*composite arrangement

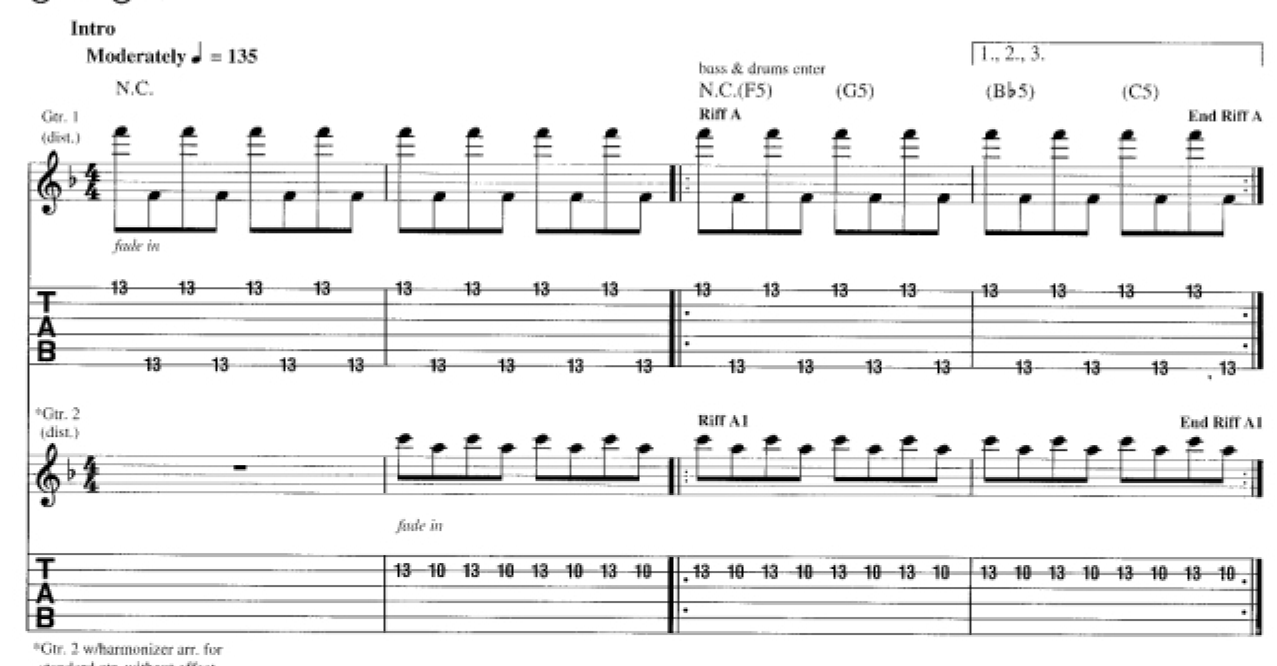

Fill 2
Gtr. 4

Quicksand

Written by Jeremy Popoff and A. Jay Popoff
Arranged by Lit



Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭



4.
(B♭5) (C5)

Verse
F5 D5 C5 D5 C5

Rhy. Fig. 1

**Gtrs. 3 & 4 (dist.)

f

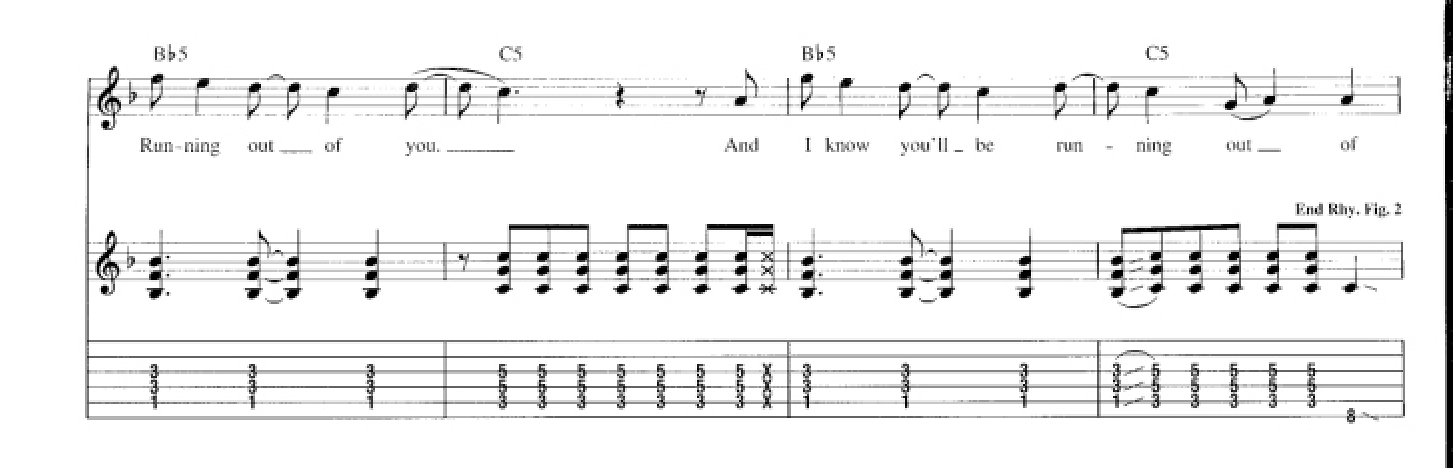
1. When I bring it up ______ you

Riff B
Gtr. 1

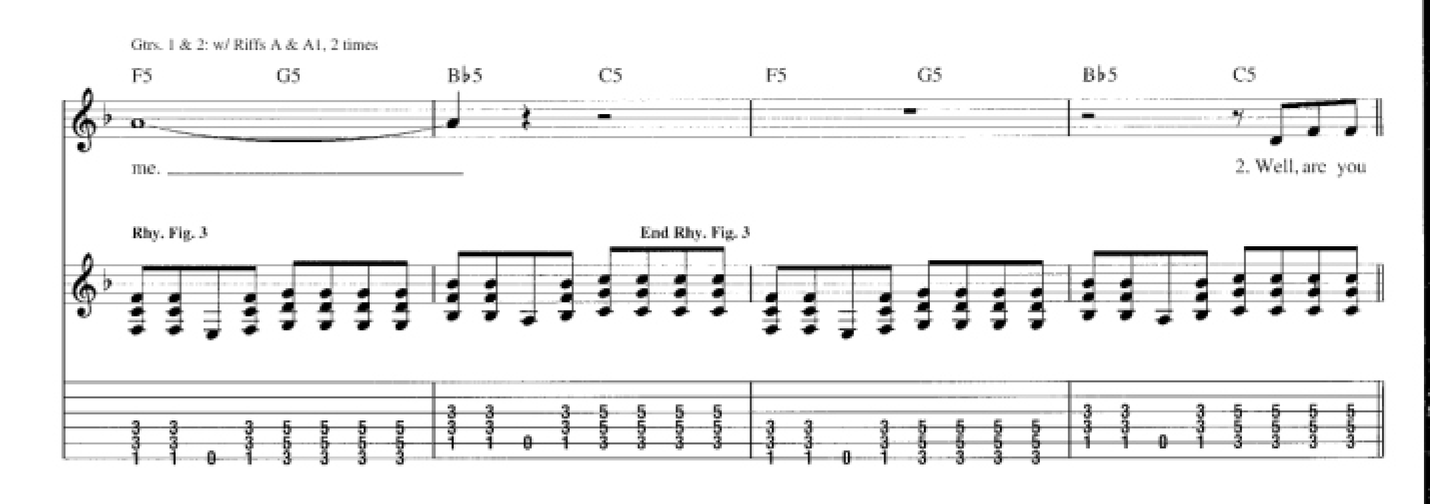
Gtr. 2 *divisi* Riff B1 w/ wah-wah

**composite arrangement

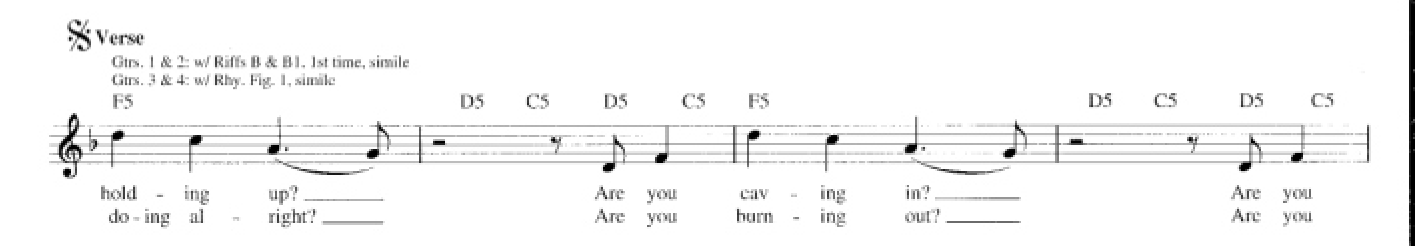

Gtrs. 1 & 2 tacet
F5
D5
C5
G5
(cont. in notation)
shut me out.
so I keep on writ - ing
End Riff B
Gtrs. 3 & 4
End Riff B1
fdbk.
Bb5
let - ters to my - self.
End Rhy. Fig. 1
Are you
Gtrs. 3 & 4: w/ Rhy. Fig. 1, simile
do - ing al - right?
Are you burn - ing out?
Are you
hap - py with the way it turned out?
Chorus
Run - ning out of you.
Gtrs. 3 & 4
Rhy. Fig. 2



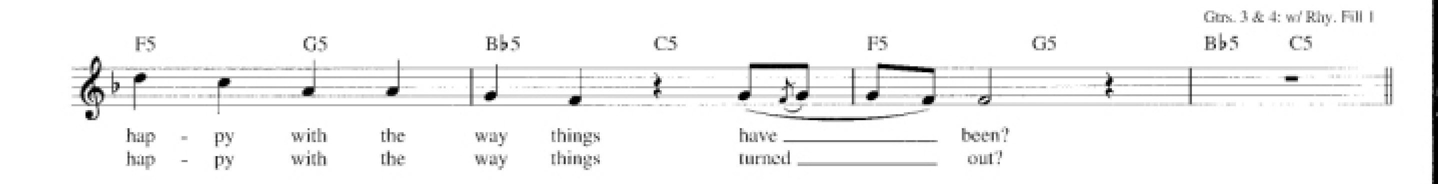
B♭5
C5
B♭5
C5
Run-ning out of you.
And I know you'll be run - ning out of
End Rhy. Fig. 2



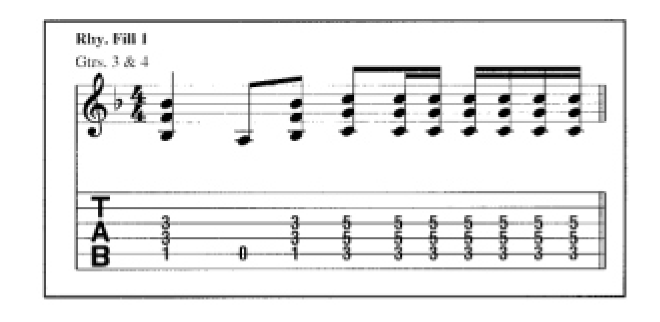
Gtrs. 1 & 2: w/ Riffs A & A1, 2 times
F5
G5
B♭5
C5
F5
G5
B♭5
C5
me.
2. Well, are you
Rhy. Fig. 3
End Rhy. Fig. 3



Verse
Gtrs. 1 & 2: w/ Riffs B & B1, 1st time, simile
Gtrs. 3 & 4: w/ Rhy. Fig. 1, simile
F5
D5
C5
D5
C5
F5
D5
C5
D5
C5
hold - ing up? Are you cav - ing in? Are you
do - ing al - right? Are you burn - ing out? Are you



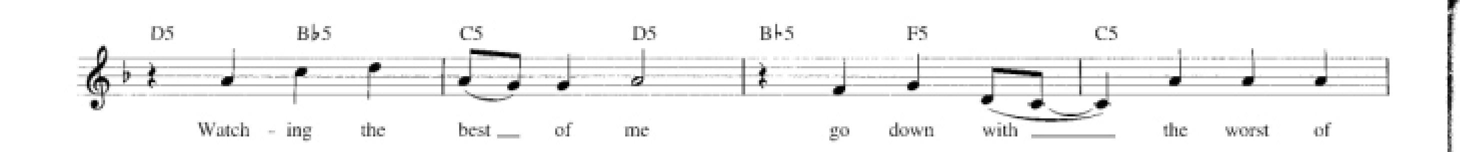
Gtrs. 3 & 4: w/ Rhy. Fill 1
F5
G5
B♭5
C5
F5
G5
B♭5
C5
hap - py with the way things have been?
hap - py with the way things turned out?



Rhy. Fill 1
Gtrs. 3 & 4



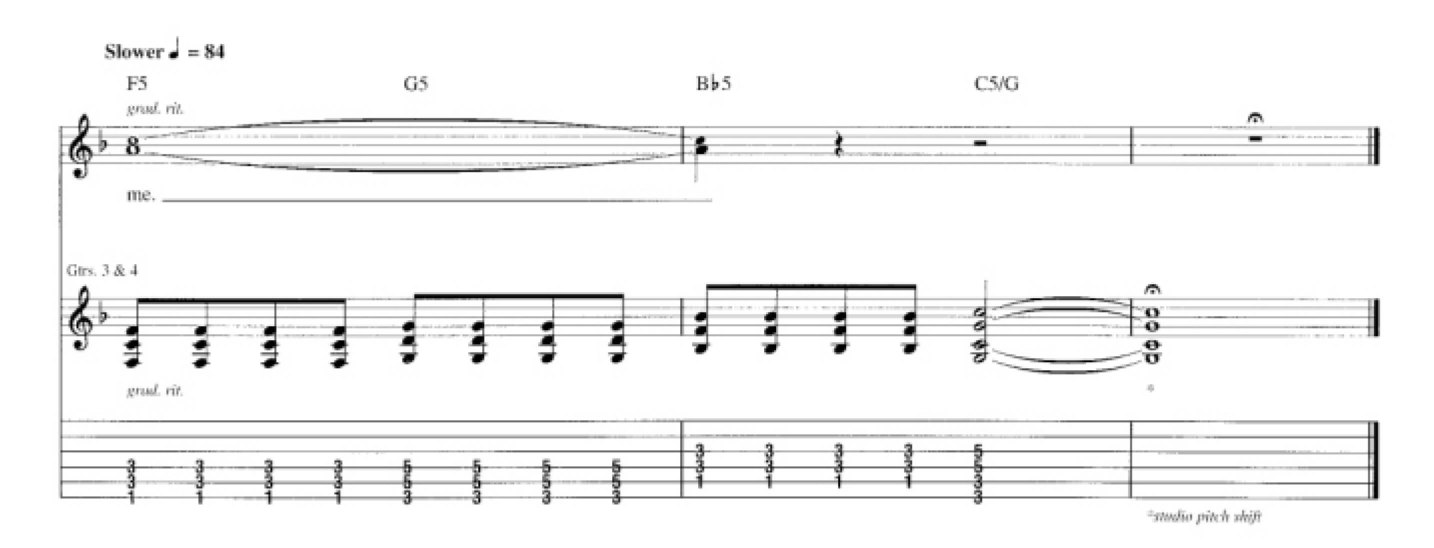
Chorus
Gtrs. 3 & 4: w/ Rhy. Fig. 2, simile
Bb5
C5
Run - ning out of you.
Run - ning out of you.
To Coda
And I know you'll / you'd be run - ning out of
Gtrs. 1 & 2: w/ Riffs A & A1, 2 times
Gtrs. 3 & 4: w/ Rhy. Fig. 3, 2 times
F5 G5 Bb5 C5
me.
Interlude
N.C.(D5) (Bb5) (C5) (D5) (Bb5) (F5) (C5)
Gtr. 3
mf
fdbk.
Bridge
Gtr. 3 tacet
D5 Bb5 C5 D5 Bb5 F5 C5
When it starts sink - ing in like quick - sand, I can't stand.
Gtr. 4
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 4: w/ Rhy. Fig. 4
Watch - ing the best of me go down with the worst of...
Gtrs. 3 & 4: w/ Rhy. Fig. 4, 2 times
When it starts sink - ing in like quick - sand, I can't stand.


D5 B♭5 C5 D5 B♭5 F5 C5
Watch - ing the best of me go down with the worst of


D.S. al Coda
F5 D5 C5 D5 C5 F5 D5 C5 N.C.
you.
3. Now, are you
Gtrs. 3 & 4

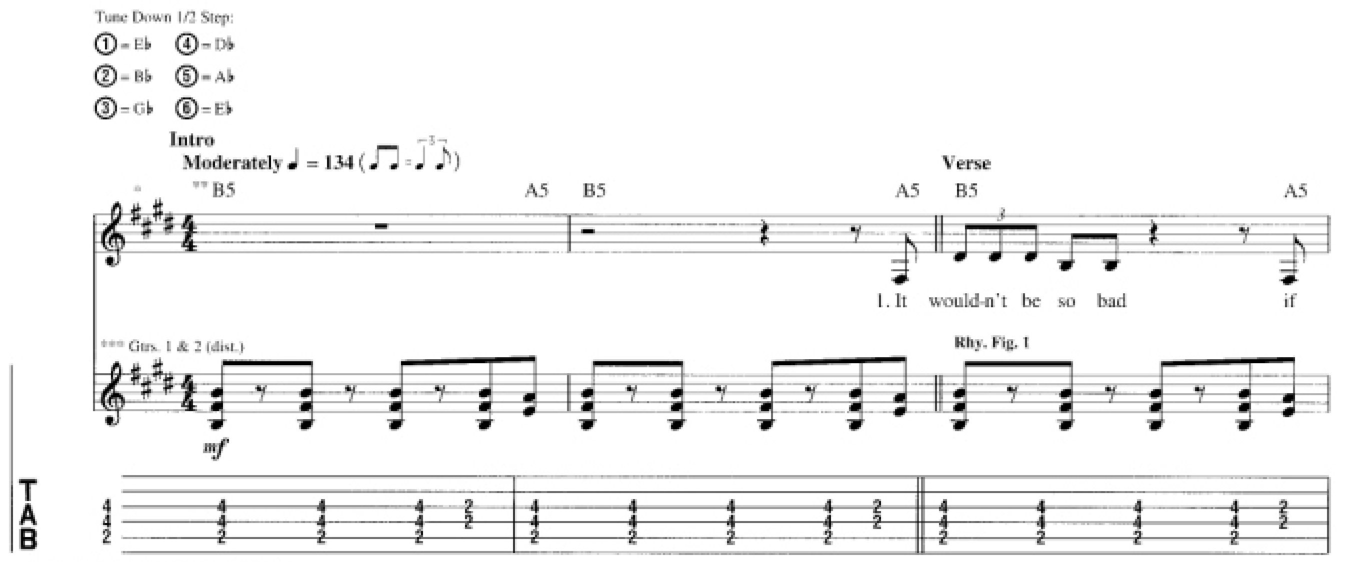

Coda
Gtrs. 1 & 2: w/ Riffs A & A1
Gtrs. 3 & 4: w/ Rhy. Fig. 3
Gtrs. 3 & 4: w/ Rhy. Fig. 2, simile
F5 G5 B♭5 C5 B♭5 C5
me. Yeah. Run - ning out of you. And I'm


B♭5 C5 B♭5 C5
rit.
run - ning out of you. And I know you'd be run - ning out of

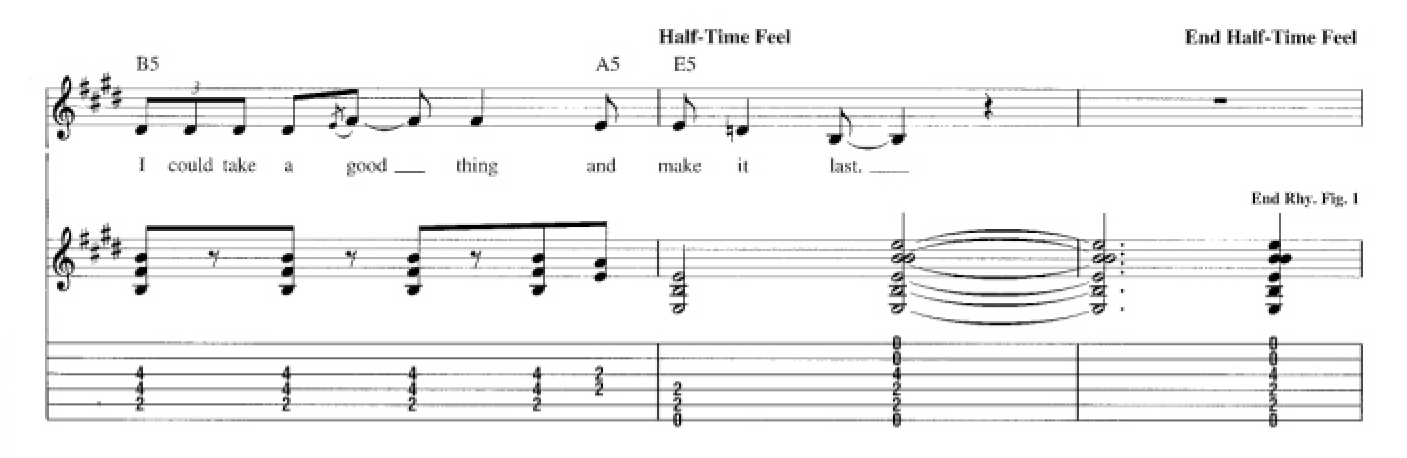

Slower ♩ = 84
F5 G5 B♭5 C5/G
grad. rit.
me.
Gtrs. 3 & 4
grad. rit.
*studio pitch shift

Happy

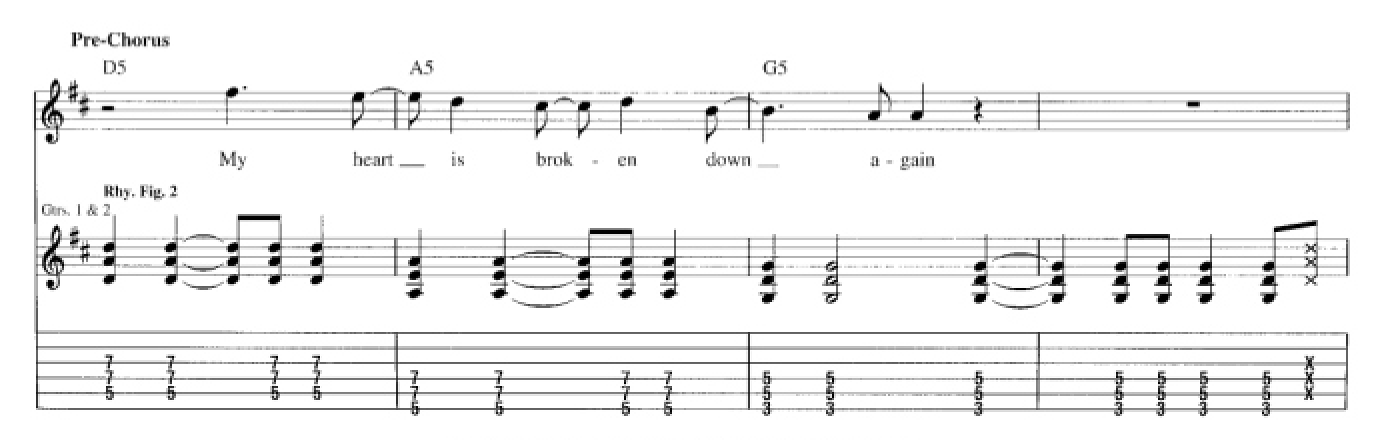
Written by Jeremy Popoff and A. Jay Popoff
Arranged by Lit

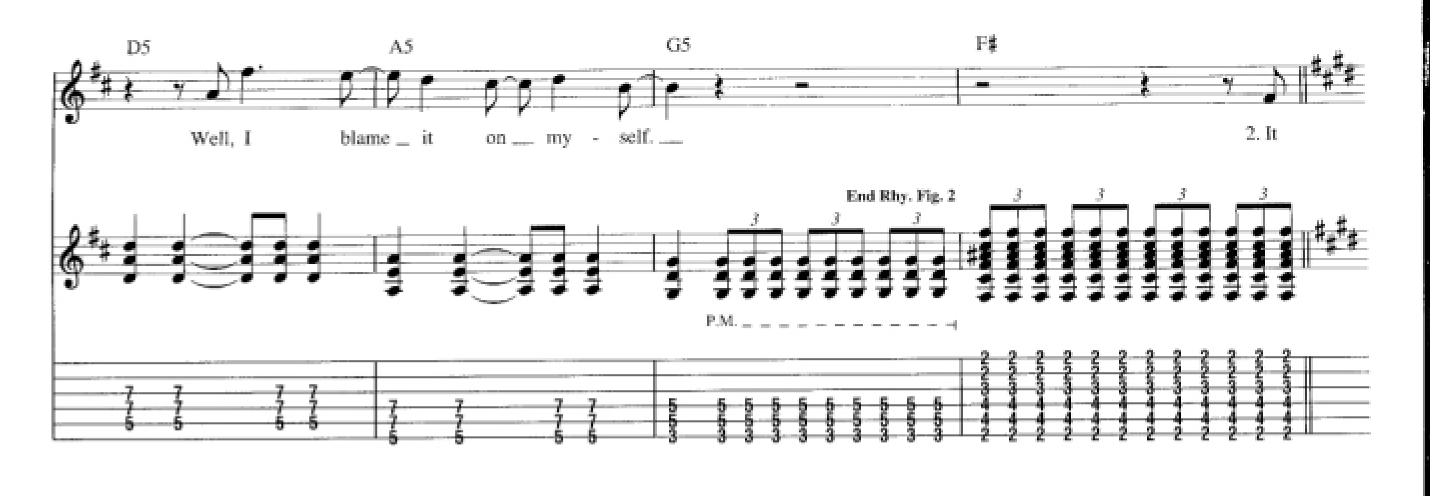


* Key signature denotes B Mixolydian.
** Chord symbols reflect basic tonality.
*** composite arrangement

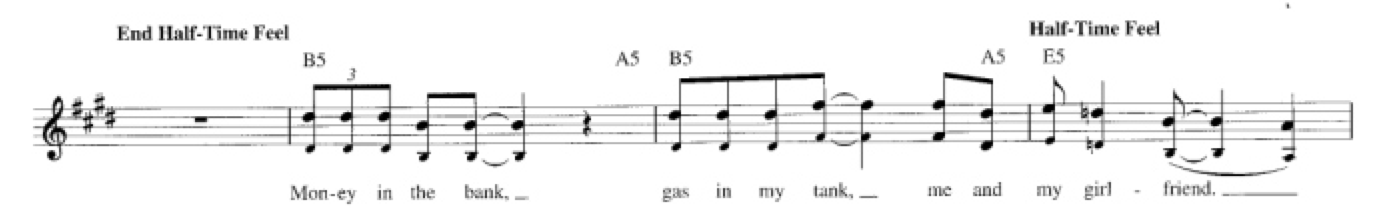


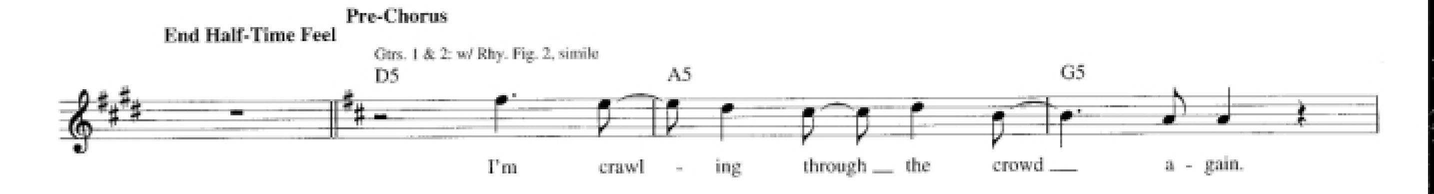


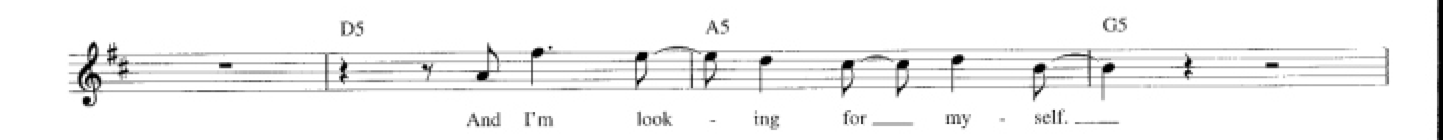


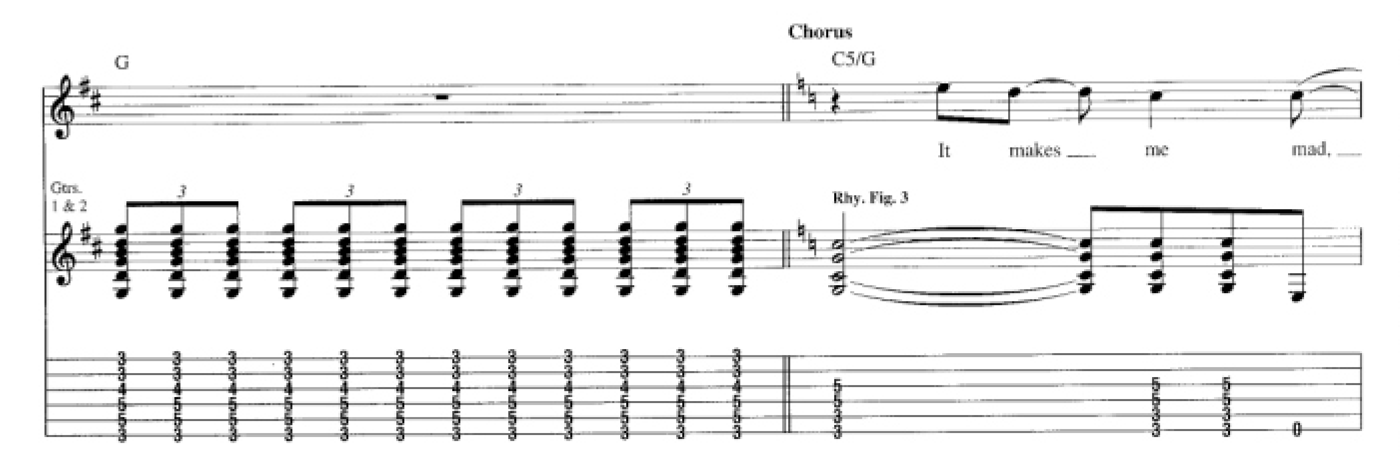

D5
A5
G5
F♯
Well, I blame it on my - self.
2. It
End Rhy. Fig. 2
P.M.


Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times, simile
B5
A5
B5
Half-Time Feel
A5
E5
would-n't be so bad if I could take a good thing and make it last.

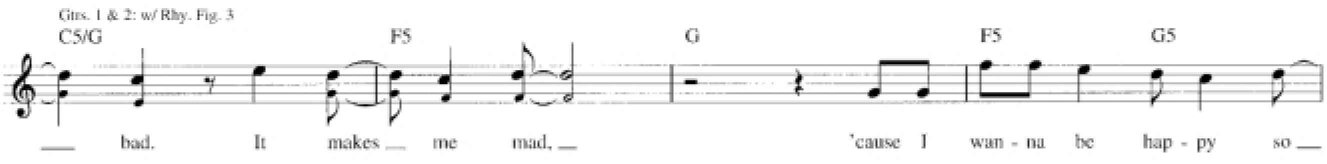

End Half-Time Feel
B5
A5
B5
Half-Time Feel
A5
E5
Mon-ey in the bank, gas in my tank, me and my girl - friend.

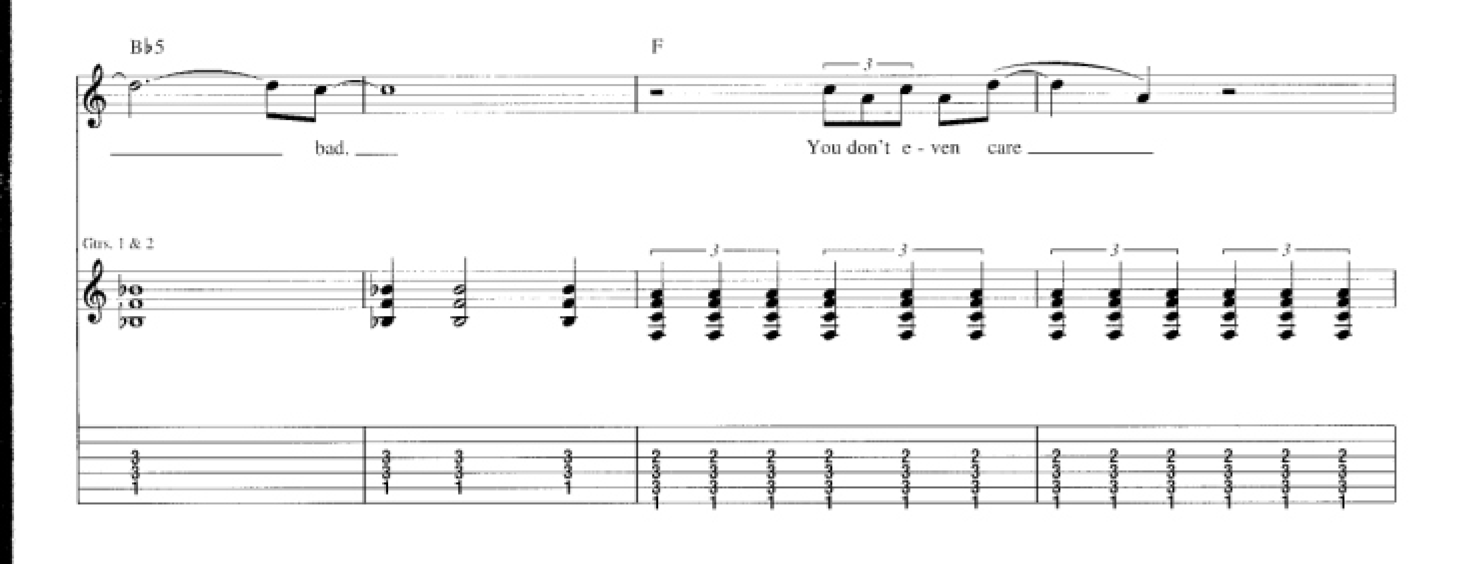

End Half-Time Feel
Pre-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile
D5
A5
G5
I'm crawl - ing through the crowd a - gain.

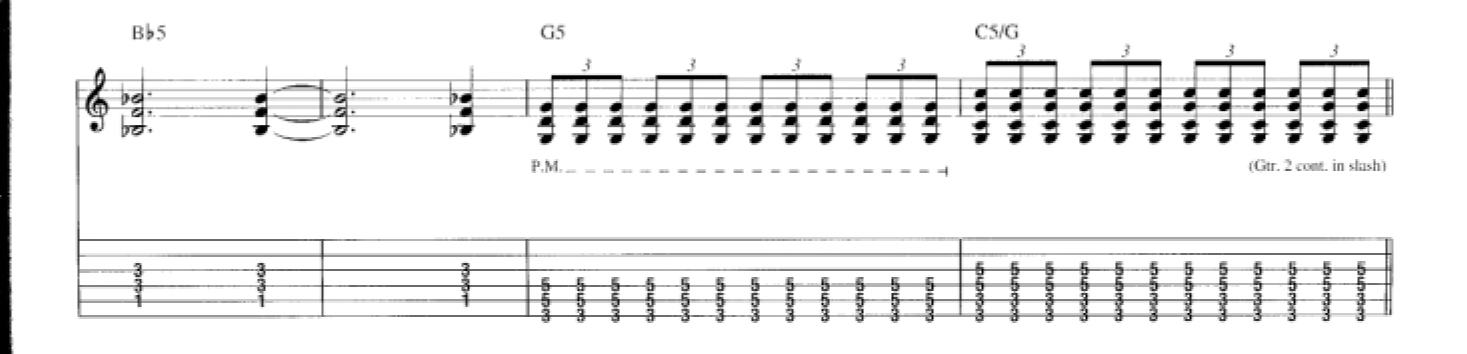

D5
A5
G5
And I'm look - ing for my - self.

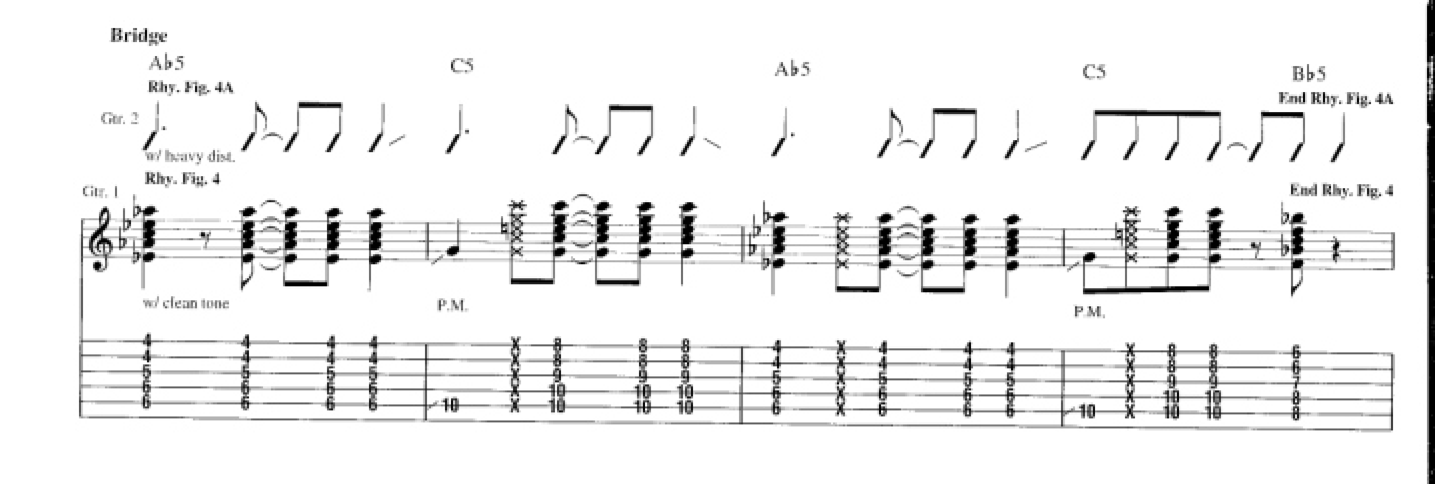

G
Chorus
C5/G
It makes me mad,
Gtrs. 1 & 2
Rhy. Fig. 3

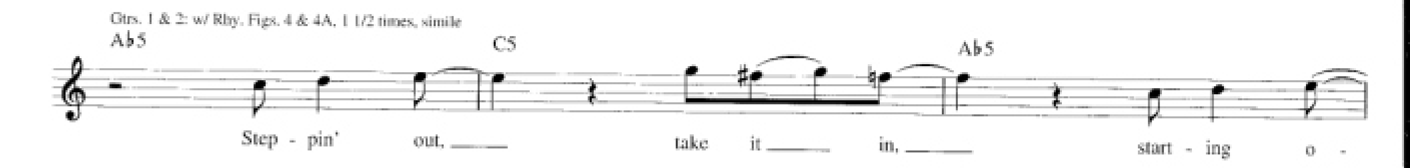

F5
G
F5
G5
'cause I wan - na be hap - py so
End Rhy. Fig. 3
let ring


Gtrs. 1 & 2: w/ Rhy. Fig. 3
C5/G
F5
G
F5
G5
bad. It makes me mad,
'cause I wan - na be hap - py so

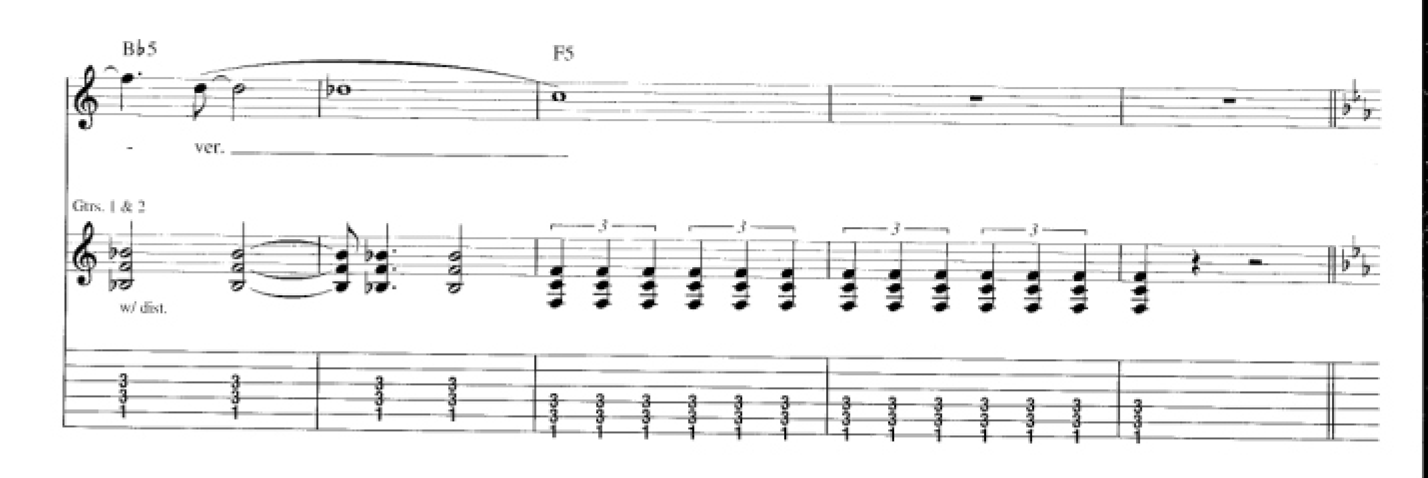

B♭5
F
bad.
You don't e - ven care
Gtrs. 1 & 2

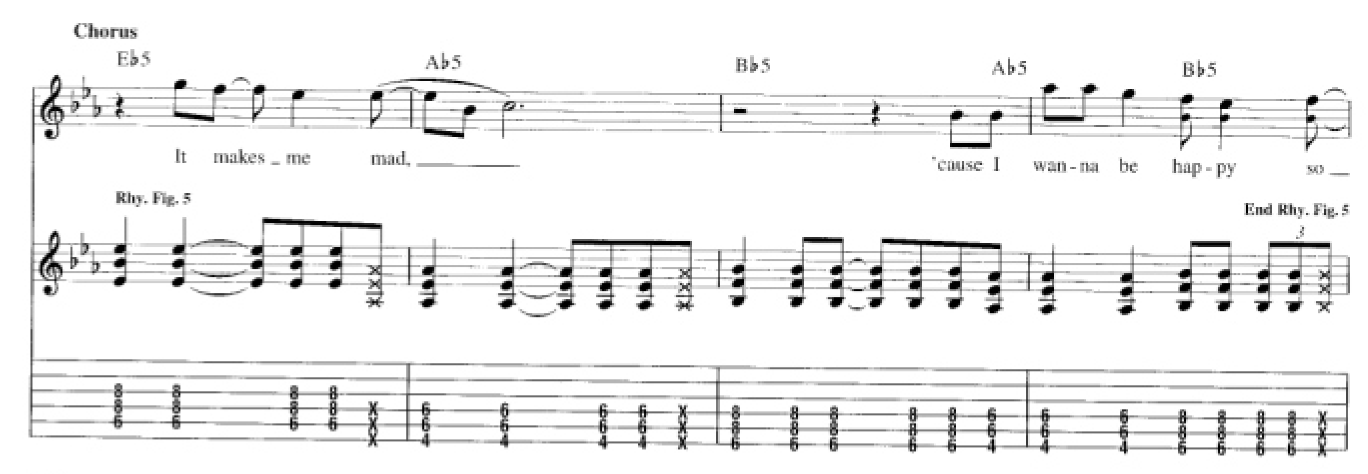

B♭5
G5
C5/G
P.M.
(Gtr. 2 cont. in slash)


Bridge
Ab5
C5
Ab5
C5
Bb5
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtr. 2
w/ heavy dist.
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 1
w/ clean tone
P.M.
P.M.

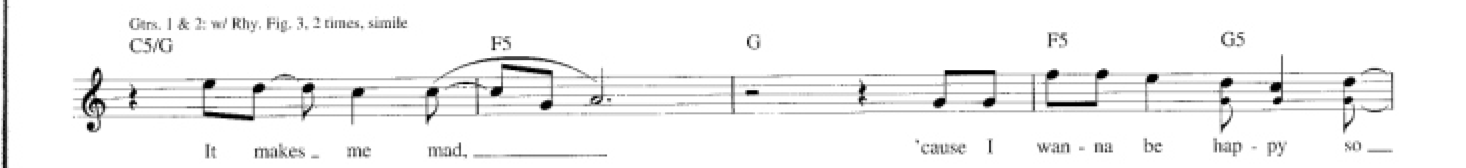

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A, 1 1/2 times, simile
Ab5
C5
Ab5
Step - pin' out, take it in, start - ing o -

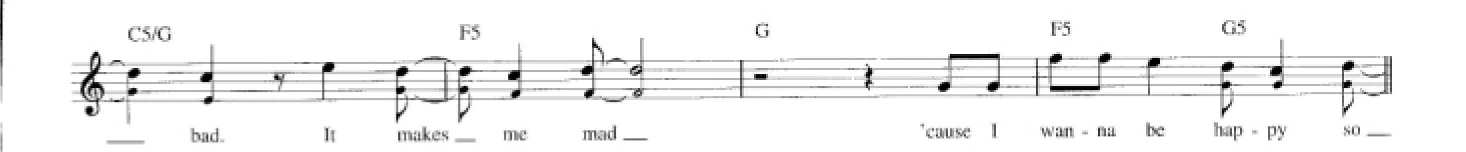

C5
Bb
Ab5
C5
- ver a - gain. Fall - in' out, start - ing o -


Bb5
F5
- ver.
Gtrs. 1 & 2
w/ dist.

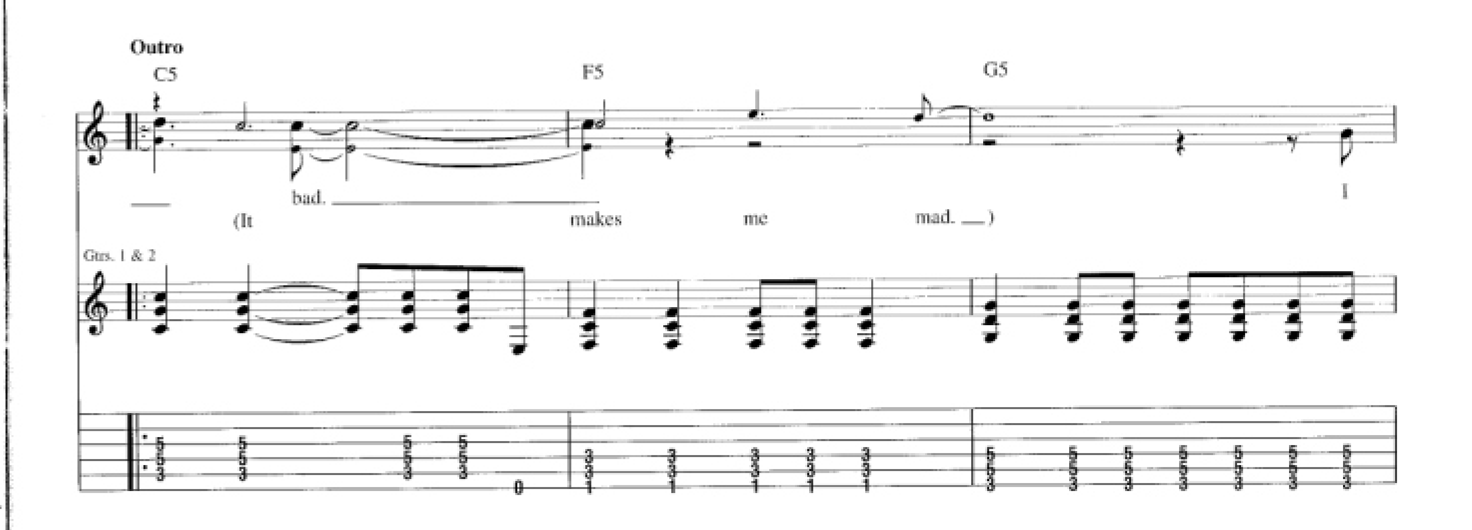

Chorus
Eb5
Ab5
Bb5
Ab5
Bb5
It makes me mad, 'cause I wan-na be hap-py so
Rhy. Fig. 5
End Rhy. Fig. 5

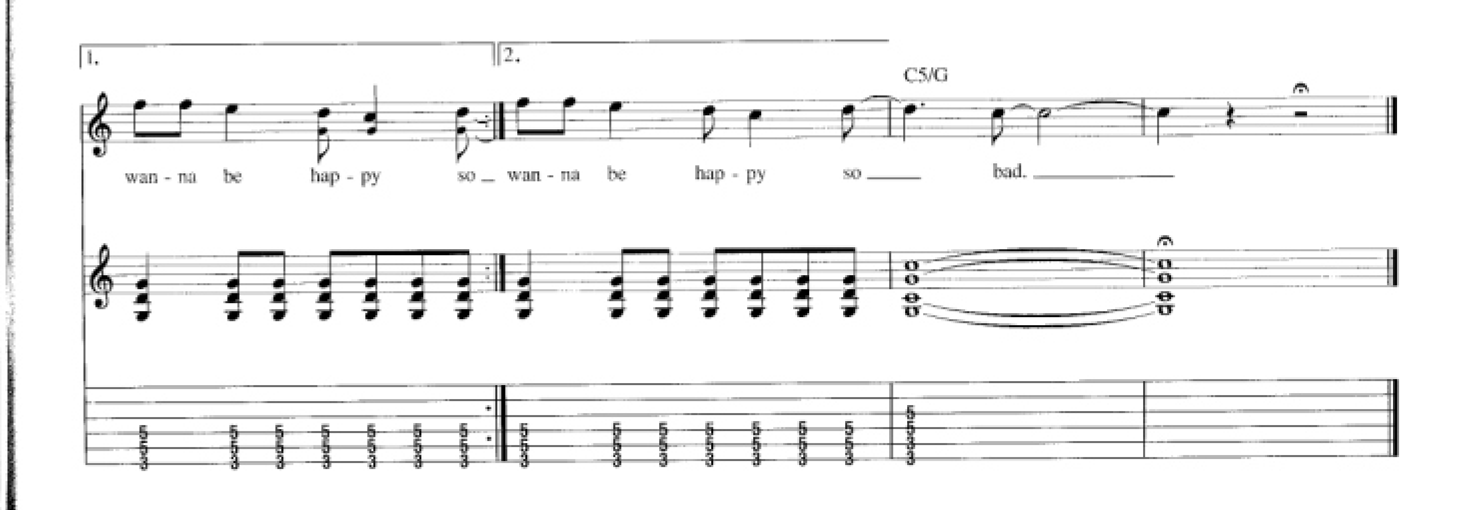

Gtrs. 1 & 2: w/ Rhy. Fig. 5, simile
Eb
Ab5
Bb5
Ab5
Bb5
bad. It makes me mad, 'cause I wan - na be hap - py.


Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 times, simile
C5/G
F5
G
F5
G5
It makes me mad, 'cause I wan - na be hap - py so


C5/G
F5
G
F5
G5
bad. It makes me mad 'cause I wan - na be hap - py so

Outro

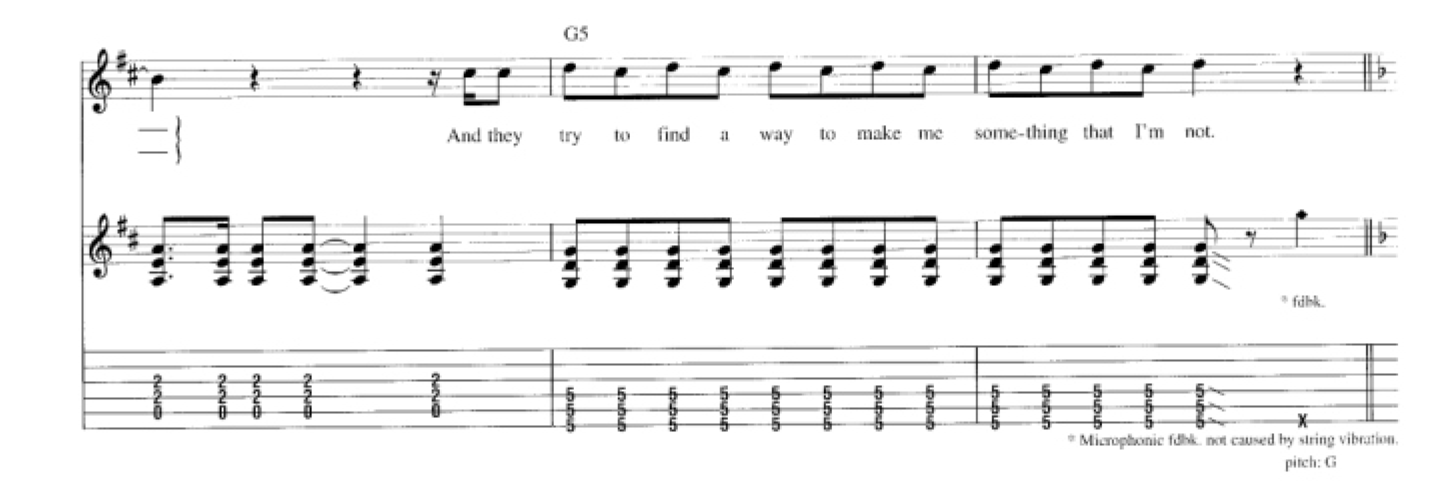

C5
F5
G5
bad.
I
(It makes me mad.)
Gtrs. 1 & 2

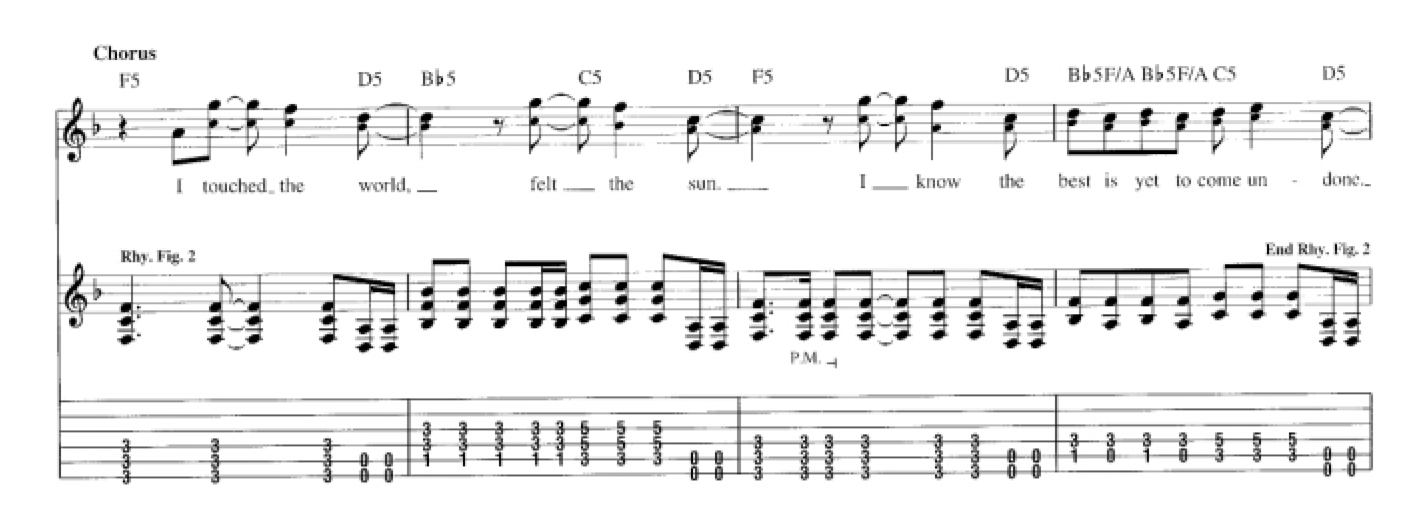

1.
2.
C5/G
wan - na be hap - py so wan - na be hap - py so bad.

The Best Is Yet to Come Undone

Written by Jeremy Popoff and A. Jay Popoff
Additional lyrics by Danny Peck




G5
And they try to find a way to make me some-thing that I'm not.
* fdbk.
* Microphonic fdbk. not caused by string vibration.
pitch: G

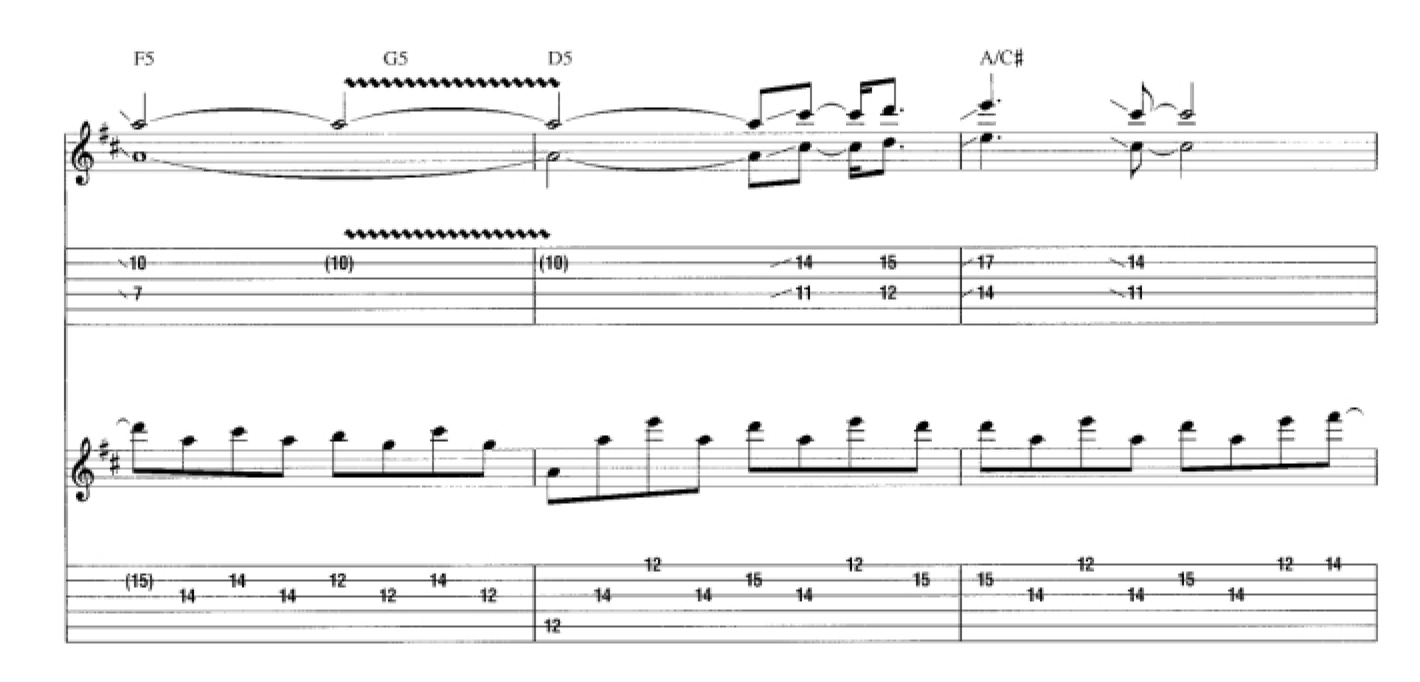

Chorus
F5 D5 B♭5 C5 D5 F5 D5 B♭5F/A B♭5F/A C5 D5
I touched the world, felt the sun. I know the best is yet to come un - done.
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.

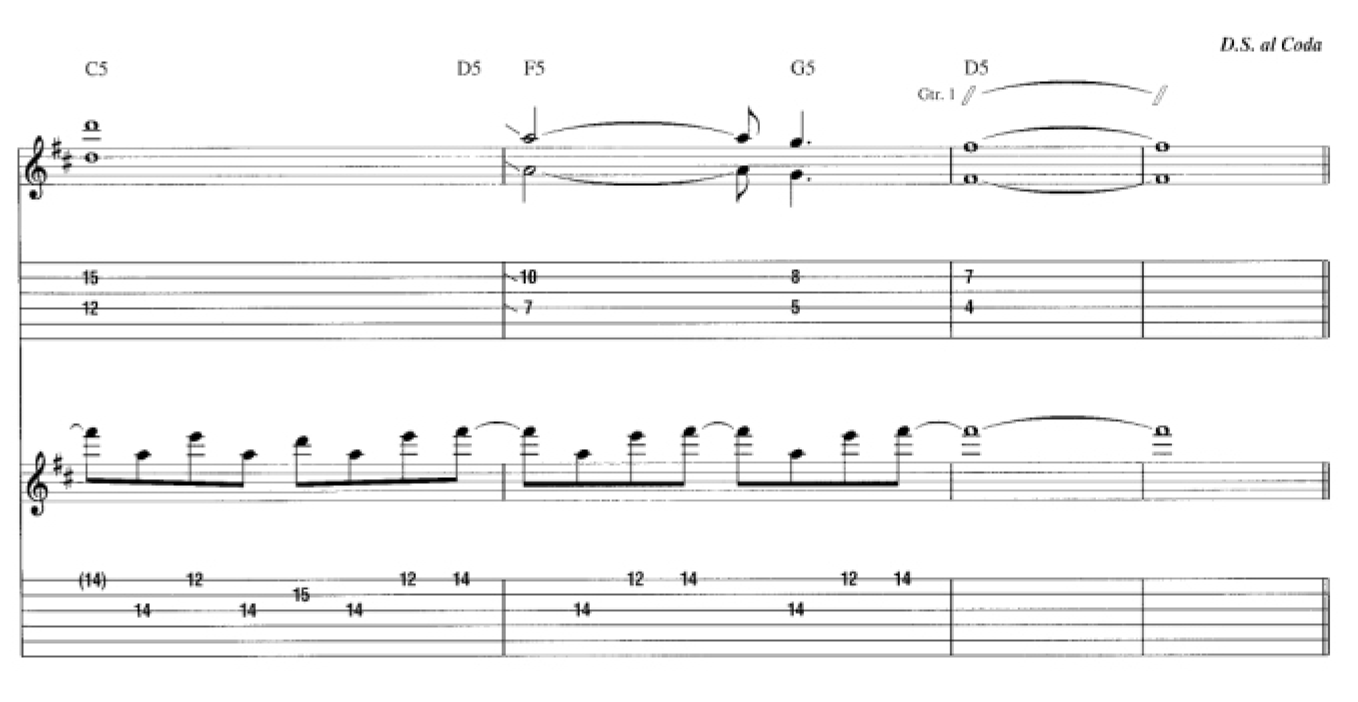

Gtr. 1: w/ Rhy. Fig. 2, simile
To Coda
F5 D5 B♭5 C5 D5 F5 D5 B♭5 F/A B♭5 F/A C5 D5
I looked a - round at ev - 'ry - one, I know the best is yet to come un - done.


Gtr. 1: w/ Rhy. Fig. 2, last 2 meas., simile
1.
Gtr. 1: w/ Rhy. Fig. 1, simile
F5 D5 B♭5 F/A B♭5 F/A C5 D5
The best is yet to come un - done.

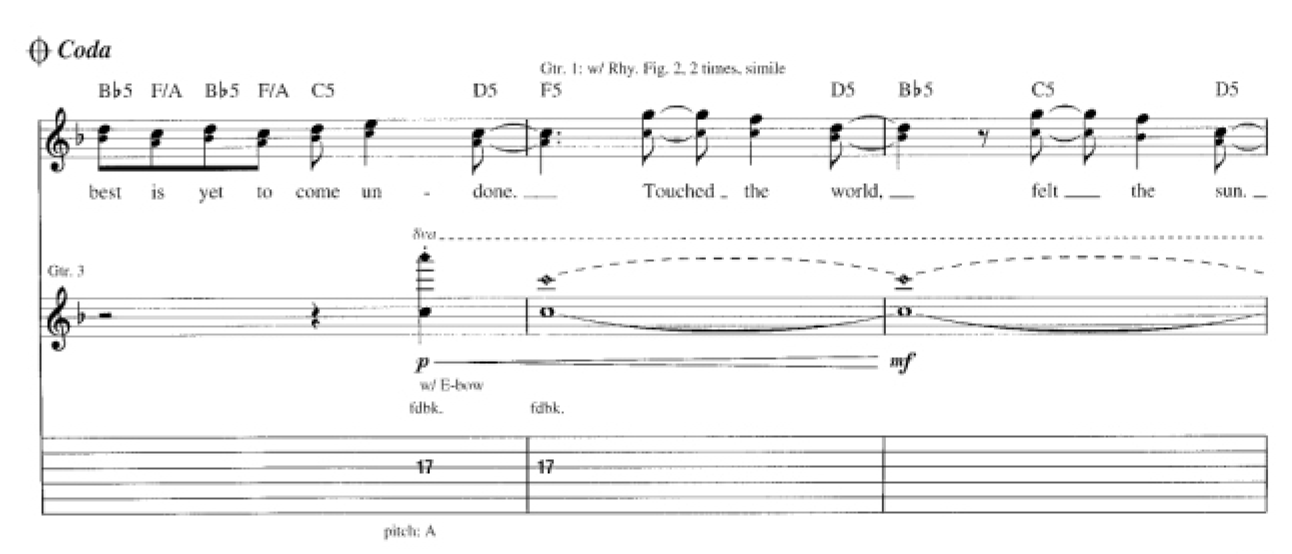

2.
Gtr. 1: w/ Rhy. Fig. 2, last 2 meas., simile
B♭5 F/A B♭5 F/A C5 D5 F5 D5 B♭5 F/A B♭5 F/A C5 D5
best is yet to come un - done The best is yet to come un…


Bridge
D5
A/C♯
C5
D5
F5
G5
And I find my way out.
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 1: w/ Rhy. Fig. 3, simile
And I find my way out.
Gtr. 2 (dist.)
Gtr. 3 (dist.)
mf
w/ E-bow
Gtr. 2
divisi
Guitar Solo
Gtr. 1: w/ Rhy. Fig. 3, 2 times, simile
w/ E-bow
Gtr. 3
Gtr. 2
divisi
Gtr. 4 (dist.)
p


F5
G5
D5
A/C#


D.S. al Coda
C5
D5
F5
G5
D5
Gtr. 1

Coda


Gtr. 1: w/ Rhy. Fig. 2, 2 times, simile
B♭5 F/A B♭5 F/A C5 D5 F5 D5 B♭5 C5 D5
best is yet to come un - done. Touched the world, felt the sun.
Gtr. 3
8va
p mf
w/ E-bow
fdbk. fdbk.
pitch: A


F5 D5 Bb5 F/A Bb5 F/A C5 D5 F5 D5
I know the best is yet to come un - done. I looked a - round
8va
fdbk.
(17)
17 15 14
Bb5 C5 D5 F5 D5 Bb5 F/A Bb5 F/A C5 D5
at ev - 'ry - one, I know the best is yet to come un - done.
8va
fdbk.
fdbk.
(14) 15 17 15 14
(14) 14
12
pitch: A
pitch: E
Gtr. 1: w/ Rhy. Fig. 2, last 2 meas., 2 times
F5 D5 Bb5 F/A Bb5 F/A C5 D5 F5 D5
The best is yet to come un - done. The
8va
fdbk.
17
Bb5 F/A Bb5 F/A C5 D5 F5
Gtr. 1
* fdbk.
best is yet to come un - done.
8va
Gtr. 3
fdbk.
17
* sounds sympathetically from ③ str;
pitch: G

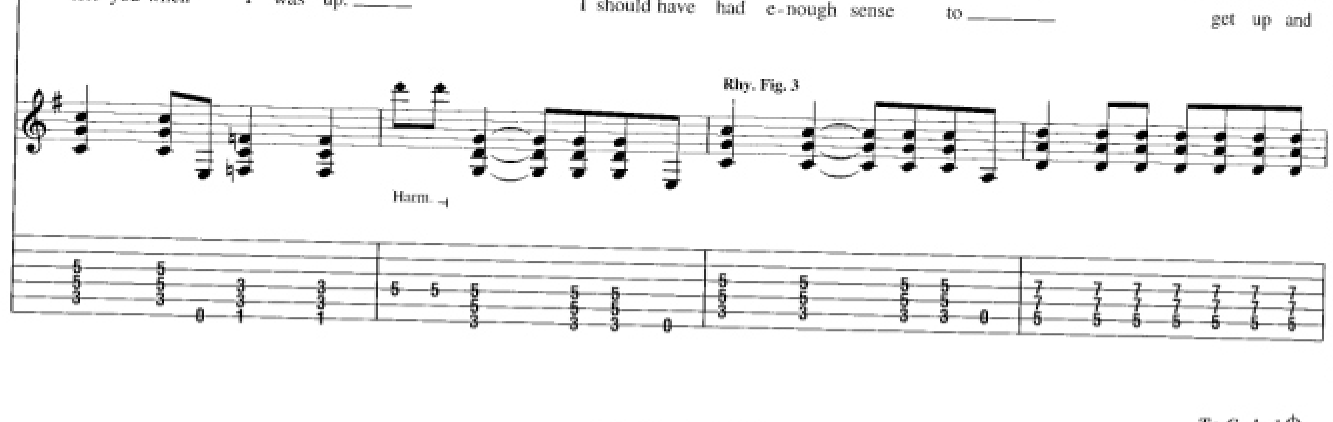
A Place in the Sun

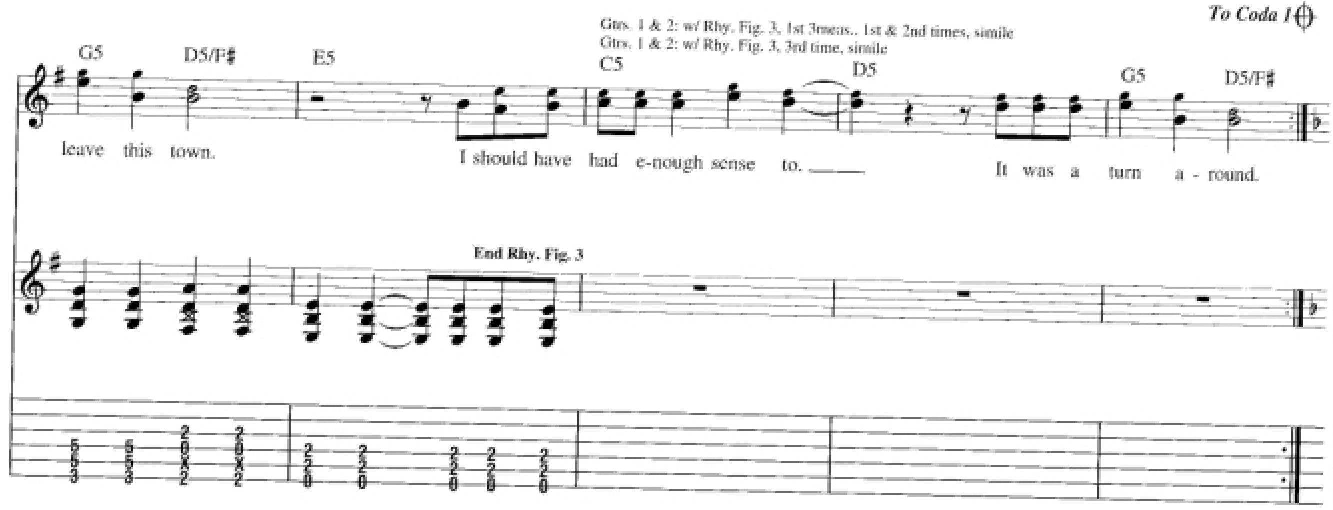
Written by Jeremy Popoff and A. Jay Popoff
Arranged by Lit




Gtrs. 1 & 2: w/ Rhy. Fig. 2
E5
B♭5
Some - one come and stop me 'cause this time I'm win - ning.
Jump in - to the foun - tain and I'm go - in' head first.

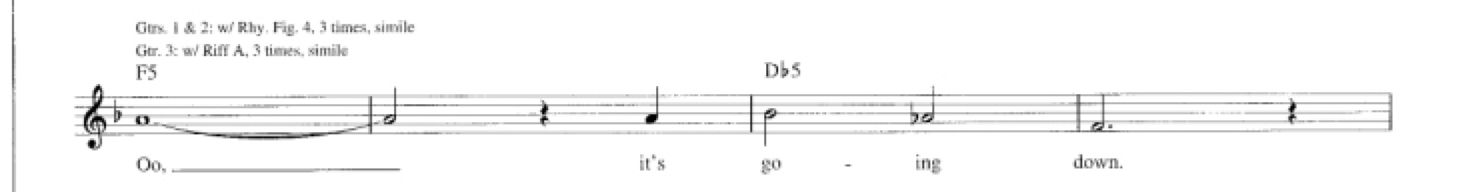

Pre-Chorus
N.C.
G5
C5
F5
I should have left you when I was up.
I should have
Gtrs. 1 & 2
8va
loco
Harm.
simile on repeats

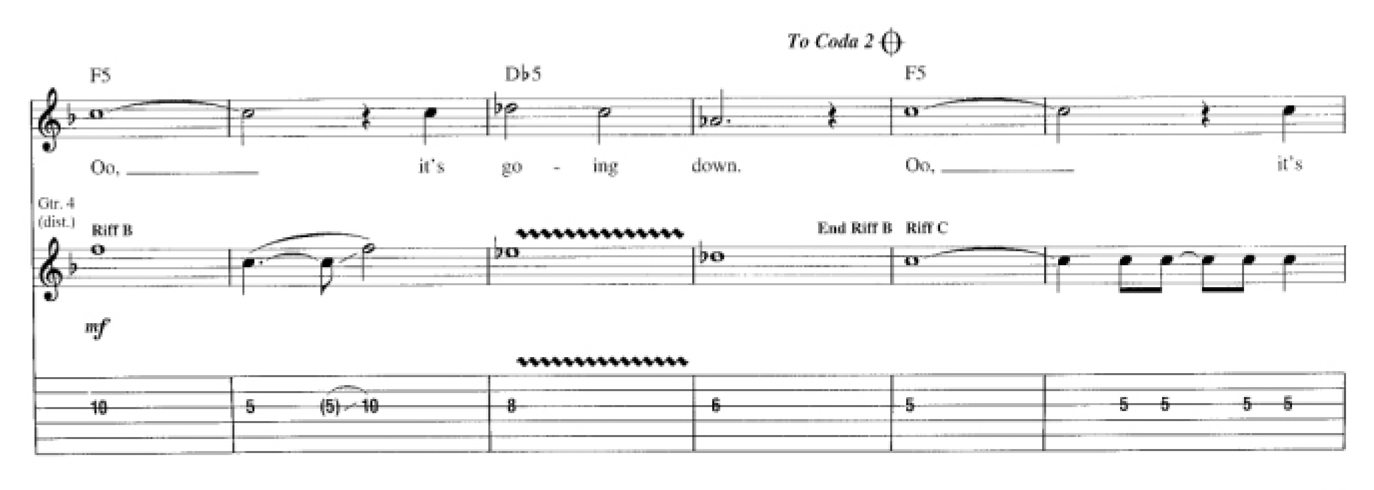

C5
F5
N.C.
G5
D5
left you when I was up.
I should have had e-nough sense to
get up and
Rhy. Fig. 3
Harm.

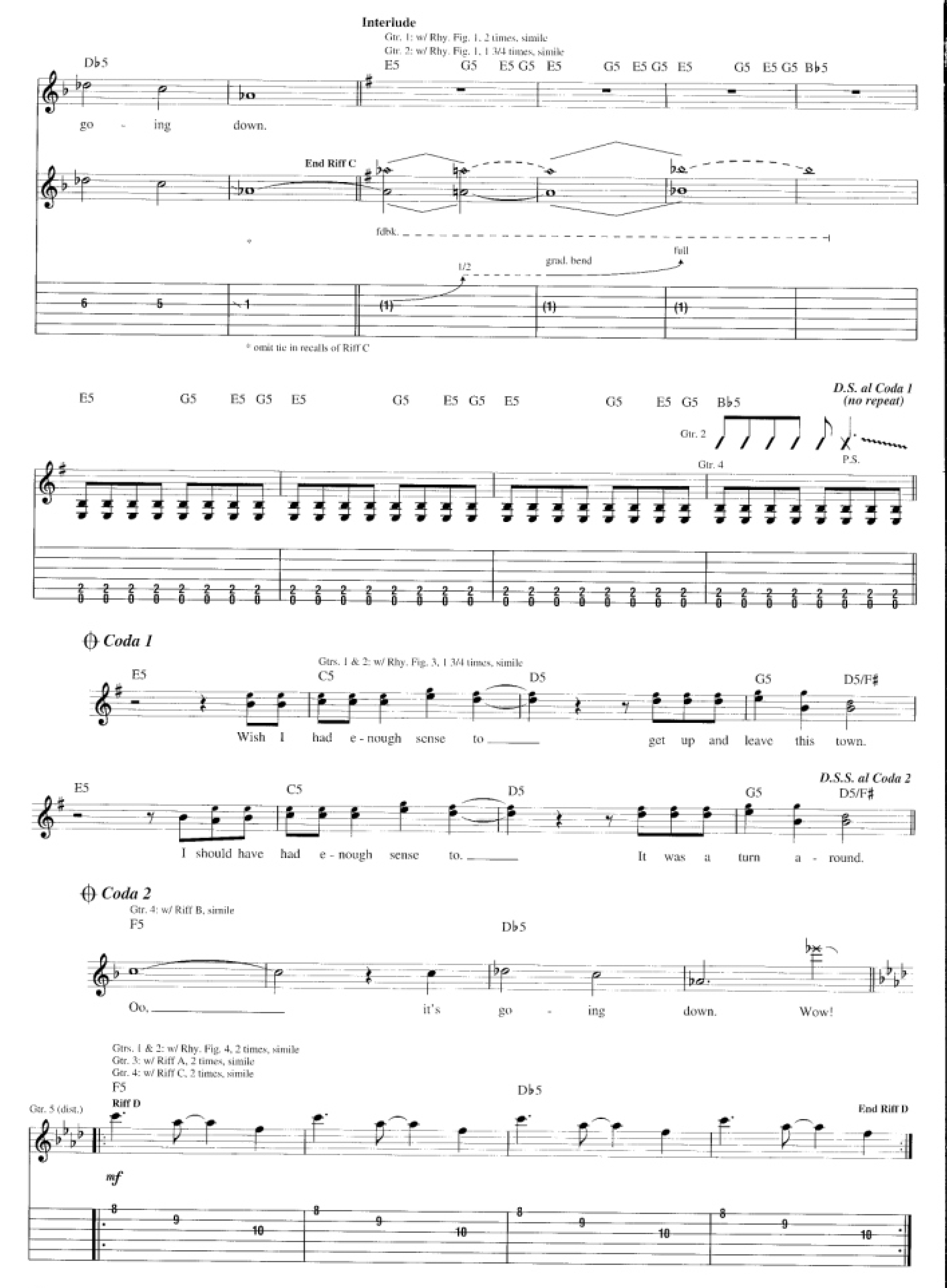

G5
D5/F#
E5
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1st 3meas., 1st & 2nd times, simile
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3rd time, simile
C5
D5
To Coda 1
leave this town.
I should have had e-nough sense to.
It was a turn a - round.
End Rhy. Fig. 3


Chorus
B♭ B♭5
C5
Lost in a place in the
Gtrs. 1 & 2
P.M.
(cont. in slash)


F5
Rhy. Fig. 4
D♭5
F5
End Rhy. Fig. 4
Gtrs. 1 & 2
sun. And it's go - ing down.
Gtr. 3 (clean)
Riff A
End Riff A
mf
let ring throughout
w/ Leslie


Gtrs. 1 & 2: w/ Rhy. Fig. 4, 3 times, simile
Gtr. 3: w/ Riff A, 3 times, simile
F5
D♭5
Oo, it's go - ing down.


To Coda 2
F5
D♭5
F5
Oo, it's go - ing down. Oo, it's
Gtr. 4 (dist.)
Riff B
End Riff B
Riff C
mf



Interlude
Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile
Gtr. 2: w/ Rhy. Fig. 1, 1 3/4 times, simile
D♭5
E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 E5 G5 B♭5
go - ing down.
End Riff C
fdbk.
1/2
grad. bend
full
* omit tie in recalls of Riff C
D.S. al Coda 1 (no repeat)
Gtr. 2
Gtr. 4
P.S.
Coda 1
Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1 3/4 times, simile
E5 C5 D5 G5 D5/F♯
Wish I had e - nough sense to get up and leave this town.
D.S.S. al Coda 2
I should have had e - nough sense to. It was a turn a - round.
Coda 2
Gtr. 4: w/ Riff B, simile
F5 D♭5
Oo, it's go - ing down. Wow!
Gtrs. 1 & 2: w/ Rhy. Fig. 4, 2 times, simile
Gtr. 3: w/ Riff A, 2 times, simile
Gtr. 4: w/ Riff C, 2 times, simile
Gtr. 5 (dist.)
Riff D
End Riff D
mf



Gtrs. 1 & 2: w/ Rhy. Fig. 4, 2 times, simile
Gtr. 3: w/ Riff A, 2 times, simile
F5
D♭5
F5
D♭5
Wow!
Gtr. 4
Gtr. 4
Gtr. 6 (dist.) divisi
p
mf
w/ phaser
Gtr. 5
Outro
Gtrs. 4, 5 & 6 tacet
F5
D♭5
Gtrs. 1 & 2
Gtr. 3
3rd time, Begin Fade
F5
D♭5
play 4 times
Fade Out
F5
C
10fr